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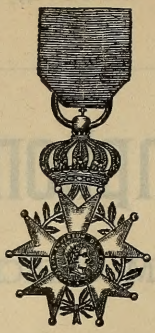

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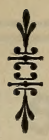

ACADEMY OF MUSIC,
PHILADELPHIA.

Twenty-third Season, 1903–1904.
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FIRST SERIES,
MONDAY EVENING, NOVEMBER 2,
AT 8.15 PRECISELY.

PROGRAMME.

Weber . . . . . Overture to "Euryanthe"

Tschaikowsky . Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantino semplice.
Allegro vivace assai.
III. Allegro con fuoco.

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OVERTURE TO "EURYANTHE" . . . CARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Oct. 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on Aug. 29, 1823. Weber began to compose the overture on Sept. 1, 1823, and he completed it at Vienna on October 19 of that year. He scored the overture at Vienna, Oct. 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn-out."

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This

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theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

Weber wished the curtain to rise at this episode in the overtures, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an

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eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. But neither the stage-manager nor the eccentric poet, who at the first performance cried out, as the aisles were thronged, "Make room, make room for me, I say! I tell you, I am the poet! the poet!" was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress-rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns' "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.*

'Cellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda. The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

*Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from London at Dresden (performed at Dresden, Dec. 14, 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe." The song for male voices, "At Weber's Grave," words by Wagner, was sung Dec. 15, 1844.

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"Euryanthe" was performed in New York at the Metropolitan Opera House as late as Dec. 23, 1887.

The Liederkranz of New York gave the first act in concert form, Dec. 1, 1884.

Mr. Harold Bauer was born at London, April 28, 1873. (His father was German by birth, his mother English.) He began his career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old, and for several years he gave concerts with his sisters, Ethel, a pianist, and Winifred, a violinist. The *Musical Times* reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such he is almost wholly self-taught; for the lessons from Paderewski were few, and Mr. Bauer does not call himself Paderewski's pupil. In 1893 Mr. Bauer made his début as a pianist in Paris, which is his home. He journeyed through Russia with the singer Nikita, and he has given concerts in Germany, Spain, the Netherlands, Austria, Sweden, and Brazil (1903).

His first appearance in the United States was at Boston, Dec. 1, 1900, when he played at a Symphony Concert Brahms's Concerto in D minor. He played in Symphony Hall with the Symphony Orchestra Schumann's Concert-piece, Op. 92, and Liszt's "Dance of Death" (Jan. 11, 1902), and on April 5 of the same year d'Indy's Symphony on a Mountain Air, for orchestra and pianoforte, Op. 25.

He played in Boston with the Kneisel Quartet César Franck's Quintet, Op. 44 (Feb. 11, 1901), and on April 7, 1902, Bach's Sonata in A major, No. 2, for violin and pianoforte, and César Franck's Quintet in F minor.

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He gave pianoforte recitals in Boston, Dec. 8, 27, 1900; Jan. 1, 7, 15, Feb. 23, 1901; Jan. 21, Feb. 4, 11, March 19, April 12, 1902.

CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OP. 23.

PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of $30 a month.) In November of 1874 he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on Feb. 9, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of 6,000 roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, Jan. 21, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am

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not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubin-

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stein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

" 'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing-up that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many pas-

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sages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874–75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in Music Hall, Oct. 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

PART I.

Overture, "Jessonda" ..... *Spohr*

ORCHESTRA.

Grand Concerto (Op. 23) in B-flat (*sic*) ..... *Tschaikowski*

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PART II.

Sonata quasi Fantasia (Moonlight Sonata) ..... *Beethoven*

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Overture, "Prometheus" ..... *Beethoven*

ORCHESTRA.

Grand Fantaisie (Op. 15) in C major ..... *Schubert*

(Arranged for piano and orchestra by LISZT.)

HANS VON BÜLOW.

Wedding March ..... *Mendelssohn*

ORCHESTRA.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the matinée October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at these concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph.

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the fate of Glinka,—neglect in foreign lands. Four years

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later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo.*" He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russians, and, as conductor of the Meiningen orchestra, this "Achilles of propagandists" gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, Jan. 20, 1885).

Nor was ingratitude a characteristic of Tschaikowsky, who was in turn one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, Nov. 1, 1875. The first performance in Moscow was Nov. 21, 1875, when Serge Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Modest Tschaikowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakoff and dated Moscow, Nov. 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American newspapers sent by von Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

But Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,† and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general char-

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played here by the Boston Symphony Orchestra.

† Tschaikowsky wrote from Brailow to Mrs. von Meck (May 9, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto." Tschaikowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*.

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acter to that of "The Irish Christening at Tipperary,"* by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos.

* The air is first heard with the words: —

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishing the parents great joy.

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The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and strings.

ENTR'ACTE.

ELIZABETHAN SONG.

BY VERNON BLACKBURN.

The degeneracy of the song is a fact that encounters us day by day. The singleness of the song, its necessary aristocracy, no less than its necessary simplicity, are forgotten in this modern time of ballad-mongering. From innumerable quarters the same truth comes winging to the mind. Now it is that one hears a fine singer expending any quantity of valuable emotion upon phrases that were dead when they

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were born, common utterances that lie abroad like the dead leaves of autumn. Now it is that the breath of an elder time emphasizes the same fact, as it were, "in the long wind that streams from" the "delicious East." But the confirmation is equally authentic, equally important, equally assured from every side.

For in the Elizabethan days the true spirit of the song was far more intimately known and realized than in these times, when the complexity of our music has grown to portentous proportions. Nowadays we are ill satisfied if all our musical wants are not attended to upon a large and searching scale. That, at all events, is the attitude of the ordinary person of to-day who claims to be considered musicianly. For another and professedly inartistic sort of person, it would be impossible to give him music that was too vulgar. It is useless to particularize, for, even in adverse criticism, the old proverb still holds—that to name would be invidious. But the fact is still one not to be controverted that the modern song is, in its average form, singularly degenerate. We do not thereby impugn the publishers of such things in the smallest degree; the transaction is, of course, a strictly business affair; and if a song of transcendent merit becomes legitimately popular, every publisher would necessarily be far better pleased than if popularity waited upon what Swift called the "atrium of rubbish." In their case the question is reduced to the economic one of demand and supply (apart from the vanity of budding composers); whereas we are concerned merely with the discussion of artistic values.

These thoughts have had their rise in the recent publication (A. H. Bullen) of "Twelve Elizabethan Songs"—1601–1610—edited by Miss Janet Dodge. "The object of this edition," she writes in her preface, "will have been reached if any who feel the singular fascination of English music of this date are thereby tempted to explore still further into those Song-Books, whose wealth of beauty, here of necessity but sparingly represented, has rendered a discreet choice no light matter." Assuredly that object should be attained if musicians would only give some reasonable time and attention to work so exquisite, so appealing, and so alive with charm and fascination.

The songs here published (some, of course, are better than others—

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we write generally, however, of their average merit) are what Addison called "The Rape of the Lock"—*merum sal;* or, in another figure, they are compact of purest gold. In a way, they fulfil to the utmost the true and best ideal of song-writing. They have simplicity of utterance, and they have subtlety of inspiration; they give a meaning to every word, yet they are never musically incoherent; they realize the significance of beautiful literature set in a casket of music with a quickness that is never hasty, with an alertness that is never oppressive or voluble, and with a depth that is never cloudy. Those who least understood their meaning would call them primitive, even as certain wiseacres are inclined nowadays to think Gluck primitive. But they are not primitive; they are primary. There would, if one may take an audacious example, be nobody found so absurd as to call the love-duet from the second act of "Tristan und Isolde" primitive. And yet it is, and one says such a thing unhesitatingly, primary. That is to say, the true difference between the old and the new is that the accumulation of means to attain such an end as Wagner desired is only the result of a widening of the line of horizon which of course came with natural artistic developments. Assume, for example, that "the great globe itself, yea, all which it inherit" should, by some process of evolution, slowly multiply its size indefinitely; man's outlook upon the stars would change, and relations with the external universe would readjust themselves in the process; but that would not prove that the astronomer of the future would of necessity have vision of sights of greater beauty than those which met the eyes of the solitary seer on the Plains of Shinar. So, through that comparison, we come

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back to these lovely old things of music, and realize that they are as perfect in their own loveliness as the most beautiful modern things are in theirs.

HISTORICAL RECITALS.

(From the *Pall Mall Gazette.*)

The idea of "Historical Recitals," which seem, in the street phrase, to have caught on, is most undoubtedly a good one. Music, we rather imagine, is the only art in which such a thing is possible. You can give a historical exhibition of paintings, such as the Academy in the winter months (this, of course, outside any suggestion of art criticism) does, but that is not to repeat the actuality of the thing.

The repetition of the masterpieces of old music brings one exactly into contrast and comparison with the viewing again of the elder masterpieces of painting. In music the repetition amounts, under the hands of a great master, to a renewal of creation. The work as it was evolved from the man's brain was, in fact, written in cold notes, quite unintelligible, save to the expert, meaningless to one not deeply versed in the lore of musical writing. Given a man of sufficiently fine and versatile a temperament, and he can recall the ages as well as interpret the present for you. But even in music to attempt the recall of the ages is to encounter a difficulty at the outset; for music in the sixteenth and seventeenth centuries (to take these for an illustration) was often written for instruments which are now practically obsolete. Therefore we transfer such work—its scope and its meaning—to modern instruments; and we complacently declare that, since our instruments are in many mechanical ways superior to the older instruments, therefore it must follow that the old music will have an improved interpretation upon the developed tools of a modern day.

The argument, as Mr. Arnold Dolmetsch has attempted to prove over and over again, in that solitary, artistic way of his which is so individual, is absolutely without any sort of logical justification. But it is all in vain. We moderns must have things done in just our modern way. Yet take a parallel case. Consider for a moment how dearly we cherish our latest masters of orchestration. We lecture upon or-

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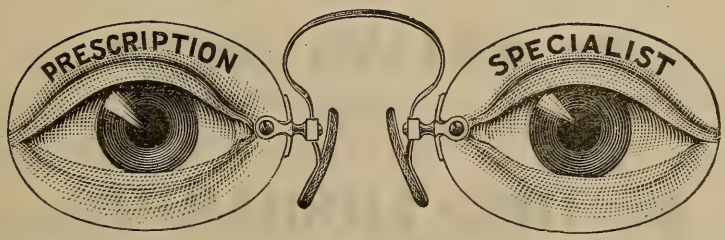
chestral colouring; we are terribly conceited over that which we venture to call "strides" in our art; we point to the score (say) of "Die Meistersinger," or of the Fifth—not the Sixth, if you please—Symphony of Tschaikowsky, and we are so impressed by their wonder that some of us go so far as to write treatises upon the rightness—the *dead* rightness, as they would say in Western America—of the whole musical conception involved in the score.

And what happens? Take up your Berlioz, and read him upon Gluck. Note how he praises Gluck for the particular instrumental rightness of all his work. There is a certain ballet for the flute in "Orfeo," over which, in this connection, he exhausts the last word of poetical criticism. He creates the flute into an idol, a golden calf, and promptly sets to worshipping it. Now the other day that particular ballet was played as a solo for the violin. Those, perhaps, who were imbued with the Berlioz spirit of the thing were shocked; but for the most part those who knew did not care, and those who did not know would not have cared to know. For they were delighted with the result; and the pet province of the kingdom of the flute had thus been despoiled and ravaged.

For our part, however, this is an instance merely of what is bound to happen on a much larger scale to the music of the future, seeing that the music of the present is built on a much larger scale than that on which the music of the past was built. One can picture an orchestra, swollen beyond modern endurance, playing what would be called "Wagner's tinkling operas" or "Tschaikowsky's thin but artistic symphonies," with mighty additions of many sorts of new instruments, and with the old instruments (save, perhaps, the strings—there was only one Stradivarius) tortured out of recognition, and even then only tolerated, as many a musician only tolerates Byrd or Henry Lawes. It is against the possibility of this sort of thing in the future that Sir Frederick Bridge has so pluckily espoused the cause of Handel as he was, in place of Handel as Mozart thought he ought to be. Therefore let us put in a plea for letting the ages speak for themselves; let us in every possible way restore the purity of the text, and, without absurdly seeking to reproduce obvious imperfections, reproduce the original ideas of the masters as these ideas were originally conceived.

FRANK MÜLLER



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ENTR'ACTE SYMPHONIQUE FROM "MESSIDOR" . . ALFRED BRUNEAU.
(Born at Paris, March 3, 1857; now living at Paris.)

"Messidor," a lyric drama in four acts and five scenes, poem by Émile Zola, music by Alfred Bruneau, was produced at the Opéra, Paris, Feb. 19, 1897. The cast was as follows: Véronique, Marie Blanche Deschamps-Jéhin; Hélène, Lucy Adeline Marie Bertrand, known as Berthet; Guillaume, Albert Raymond Gourron, known as Alvarez; Mathias, Jean François Delmas; Le Berger, Maurice Arnold Renaud; Gaspard, Jean Noté; Le Prêtre, Gallois. Julia Subra and Carlotta Clélia Isolina Zambeli were the chief dancers in the "symbolic ballet," "The Legend of Gold," which, originally at the beginning of the third act, served after the dress rehearsal as a prologue to the opera. Claude Paul Taffanel conducted. The opera was performed eleven times in 1897.

This Entr'acte Symphonique is a prelude to the fourth act, and it leads into the music of that act. It is founded on certain typical themes of the opera.

The story of this "poem" told by Zola in prose is as follows: The workmen who live along the course of a gold-carrying river, l'Ariège, have been ruined since Gaspard turned the mountain torrent to his advantage, for he went up the river to set machinery there, and thus, cut off the living of the less greedy. All the other gold-finders

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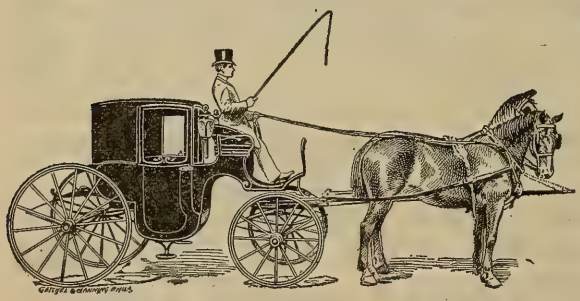
were obliged to turn to agriculture, and, as the soil is poor and there is no water, the dwellers in the valley know starvation. There is no water nearer than at two hours' distance from the village. Véronique shuts her door to Gaspard, whose daughter Hélène falls under the blazing sun of the Midi; but Guillaume, the son of Véronique, gives water to Hélène; he has grown up with her, and he loves her. Véronique, enraged, accuses Gaspard of having murdered her husband, whose mangled body was found at the foot of the Roche d'Enfer. "Dare to love her now," she cries to Guillaume, "the daughter of the assassin!" and she invokes the testimony of Mathias, a vagabond socialist. Now Mathias was the murderer.

There is an old legend that far in the rocks near by is an immense hall, a cathedral all of gold. There the child Jesus plays on the sand, and drops handfuls of it into the waters of a spring. The sand is changed into gold dust and is borne by the stream across the valley of Bethmale. If ever human eye should look on this cathedral, the miracle would cease, and all would be engulfed in the bowels of the earth.

Hélène is fond of Guillaume, but she wishes she were poor, to test his love. The peasants, fired by the speeches of Mathias, rush, led by Guillaume, to destroy the buildings and the machinery of Gaspard; but Véronique finds the grotto of the wondrous cathedral, and a hurricane hurls down the rock and dries up the stream. Gaspard and his daughter are ruined. Yet between Guillaume and Hélène still rises the figure of his murdered father, who had been found holding in his clenched fist a piece of gold, from which Véronique made a necklace. Mathias steals this necklace and is detected. He is led to confess that he, not Gaspard, was the assassin. There is a hymn of joy and love, and before the kneeling crowd the priest blesses the golden harvest, "with a sweeping gesture that fills the horizon."



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***

Étienne Destranges in his study of "Messidor" identifies twenty-six typical themes. Five of them enter into the construction of this Entr'acte.

Lent et grave, E major, 3-4. The piece begins with a pedal, horns, against which the "Spring" theme enters in the third measure. The theme is sung pianissimo by harp, violas, 'cellos, and double-basses, and flutes are added. Moins lent: violins in octaves sing the theme. Un peu allégrement, 9-8: wind instruments and harp give out the theme of "Sowing." The movement grows faster little by little, and the "Water" theme appears. The theme of "Love" is joined to it, and then the theme of "Toil" is used. After an episode, très largement, there is a return to the "Spring" theme, and the curtain is raised to the pianissimo song of the strings against sustained chords of wind instruments. The Entr'acte is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, tuba, kettle-drums, big drum, cymbals, triangle, harp, strings.

***

It was on the day of the first performance* of Chabrier's "Gwendoline" at the Opéra, Paris, Dec. 27, 1893, that Bertrand, the manager of the Opéra, offered a box to Bruneau and his wife on condition that he should with Zola compose an opera for the Académie Nationale de Musique. The proposition was eagerly accepted. Zola had already written freely and bitterly about the condition of the opera, and had stated his views of operatic art. He, as well as Bruneau, believed that a text for music should be in prose, not poetry. He was not the first Frenchman to advance this theory. Gounod worked for some time on an opera, "Georges Dandin," for the Opéra-Comique, and he set his music to Molière's prose. Furthermore, he wrote a long preface, published in 1875, in which he said: "The infinite variety of prose periods discloses a new horizon to the musician, and frees him

* "Gwendoline" was produced at the Monnaie, Brussels, April 10, 1886, and it was performed at Carlsruhe (1889) and at Munich (1890) before it was heard in Paris.

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from monotony and uniformity. The independence and the liberty of form are in accord with the observance of the great laws that govern the periodic measure and the thousand nuances of prosody. Each syllable can have its quantity, its exact and rigorous weight in truth of expression and fitness of language. . . . What an inexhaustible mine of variety in song or declamation, in the duration and the intensity of accent, in the proportion and development of the musical period, a development that no longer rests on continual and tiresome repetition, but on logical progression, and on the waxing of the mother-idea which dominates and leads the episode!" Berlioz in 1858 wrote an article for the *Journal des Débats*, in which he expressed like opinions. The text of the "Chansons de Miarka," by Alexandre Georges, is made up of extracts from a novel by Jean Richepin; Bruneau chose prose by Catulle Mendès for his "Lieds de France." Massenet chose librettos in prose for his "Thaïs" and "La Navarraise." Vincent d'Indy wrote the text of his "Fervaal" in prose that was deliberately rhythmed.

Zola's libretto excited violent discussion. No doubt it was his intention to employ the prose that characterizes his novels, but, influenced, perhaps unconsciously, by the knowledge that he was writing for music, his libretto-prose is often rhythmical, and there are true verses, *vers blancs*, of various metres. His text was discussed seriously by some; by many it was dismissed with a jest.*

Thus the ingenious Henry Gauthier-Villars wrote of it: "And all this in prose, because M. Zola did not have the time to versify his drama. Yet this should not be a difficult task. Let us attempt it:

> "Le Président s'installe, on lève le rideau,
> Le père pour sa fille implore un verre d'eau;
> Midi sonne, chacun a très chaud, surtout elle
> Qui se promène au cœur de l'été sans ombrelle!
> Si le soleil leur donne un bon coup de marteau,
> Ce sera fort bien fait pour ces gens sans cerveau."

And Zola, the uncompromising realist, was accused of absurdities.

* See Camille Saint-Saëns's Lettre de las Palmas, published in his "Portraits et Souvenirs" (Paris, *s. d.*); "Messidor: Étude Analytique et Critique," by Étienne Destranges (*Le Guide Musical*, 1897); Louis Pagnerre's "Gounod," pp. 115–119 (Paris, 1890).

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Thus, Guillaume works bareheaded in the field under a scorching sun; Véronique and her son, wretchedly poor, are dressed as though they were living at ease; the workshop of Gaspard on a gray and dismal day is flooded with electric light; in the last act "les grands blés verts" are of a superb golden yellow; and it is harvest-time, although at the latest the days are in early June.

Some praised the symbolism: the struggle between Nature and Gold which moves Guillaume, the good Workman, violent, passionate, ignorant, easily impressed; the Capitalist, Gaspard, egoistic and blunt, but withal an honest fellow; the bad "*ouverrier,*" Mathias, lazy, brutal, ready to profit by the weakness of the mob, eager to incite to revolt and pillage; the Shepherd, the man of Nature, silent, mysterious; the Mother soured by poverty, opposed to violent means, now exciting and now appeasing the sheep-like crowd.

Bruneau wrote in *Figaro* the day after the first performance: "I wished to compose freely, without a thought of the quarrels of schools, a score independent, frank; one in which is reflected faithfully the spirit of our race; one in which the need of the unforeseen and the new as well as the need of reasonableness and of the fine lucidity that characterizes us should be satisfied." And how antipodal were the opinions of the reviewers! The Paris correspondent of the *Pall Mall Gazette* wrote: "The music M. Bruneau has written for M. Zola's remarkable book is the best harmonious commentary one could imagine. There is an abundant melodic vein in situations admitting of so-called 'set-pieces,' the dialogues are treated in the manner now familiar, and are exquisitely personal of the composer, while single phrases stand out powerfully, thanks to the happy knack of catching the right accents and the best appropriate inflexions of the singing and speaking voices. The structure of the score is symphonic, the material being furnished by representative themes identified, however, not with characters, but with situations and sentiments—as many labels to various *états d'âme.* The combinations of these themes alone would stamp the score as a masterly one, but there are yet details as numerous as they are admirable in the orchestral fabric, and so many treasures of melody that 'Messidor' must be placed on the *livre d'or* of French lyric art."

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On the other hand, Arthur Pougin spoke for many when he declared: "There are few scores so futile, empty, colorless, as that of 'Messidor.' No one will say this time that here is 'advanced music' which searches new roads and shuns the beaten paths: there is scarcely any music. In the four acts there is not a fresh or seizable idea, not the shadow of a melodic design, not eight measures that enter the ear. There is nothingness. . . . Is there not at least one compensation for complete absence of ideas, utter poverty of inspiration? No. The harmony is weak or tortured, the orchestration is without individuality, of a mediocre sonorousness, without an interesting or piquant detail."

"Messidor" was performed at the Monnaie, Brussels, Feb. 10, 1898. As some would have us believe, the opera is already dead and forgotten. If this be true, is the fate of "Messidor" merely another illustration of the noble saying of Sir Thomas Browne: "But the iniquity of oblivion blindly scattereth her poppy, and deals with the memory of men without distinction to merit of perpetuity"?

Louis Charles Bonaventure Alfred Bruneau was born at Paris, March 3, 1857. His father, a musician, who played the viola, established a publishing-house of music, and did not thereby prosper. His mother was a painter of pastels. Bruneau entered the Paris Conservatory in 1873, and, a pupil of Franchomme, took the first violoncello prize in 1876. He studied harmony with Savard, competed thrice and in vain for a prize, and in 1879 his name was struck from the list. That same year he entered Massenet's class in composition. In 1880 he was awarded honorable mention in the competition for the *prix de Rome*, and in 1881 he took the first second grand prize. So he did not go to Rome: he stayed at Paris and listened to the counsel of César Franck.

His compositions are as follows:—

Operas: "Kérim," in three acts, text by Paul Milliet and Henri Lavedan, Château d'Eau, Paris, June 9, 1887, Miss de Géneffe, Piroïa, Boué, Bonelli, Ferrier; two performances. "Le Rêve," in four acts, based by Louis Gallet on Zola's romance, Opéra-Comique, Paris, June 18, 1891, Cécile Simonnet, Marie Blanche Deschamps-Jéhin, Engel,

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Bouvet, Lorraine; twenty performances in 1891, four in 1892. "L'Attaque du Moulin," in four acts, based by Louis Gallet on a story by Zola (in "Soirées de Médan"), Opéra-Comique, Paris, Nov. 23, 1893, Marie Delna, Georgette Leblanc, Miss Laïsné, Vergnet, Bouvet, Clément, Belhomme, Mondaud; sixteen performances in 1893, eighteen in 1894. "Messidor" (see preceding notes). "L'Ouragan," in four acts, text by Zola, Opéra-Comique, Paris, April 29, 1901, Opéra-Comique, Paris, Marie Delna, Jane Raunay, Julia Guiraudon, Maréchal, Dufrane, Bourbon; twelve performances in 1901.

Ouverture Héroïque (1883, at a Pasdeloup Concert); "Leda," *poème antique*, for solo, chorus, and orchestra, poem by Henri Lavedan (Fidès Devriès, soprano), 1884; "La Belle au Bois Dormant," symphonic poem, "Penthésilée," symphonic poem with text by Catulle Mendès, Colonne Concert, Nov. 13, 1892, Lucienne Bréval, soprano; "Les Bacchantes," ballet in two acts (1887, not published); Requiem for solo voices, chorus, orchestra, and organ (London, Bach Choir, with Amy Sherwin, Marion McKenzie, Edward Lloyd, Robert Hilton, Feb. 25, 1896); "Geneviève" (cantata for *prix de Rome*, 1881); two pieces for 'cello, Op. 1 (1877); five melodies, Op. 3 (1879); Romance for horn, Op. 5 (1882); Romance for flute, Op. 8 (1883); Three Melodies, Op. 11 (1885); Dix Lieds de France, poems by Catulle Mendès, Op. 17 (Théâtre d'Application, Jan. 4, 1892); Six Chansons à danser, Op. 19 (1894); Trois Lieds de France, Op. 20 (1896). A quartet for clarinets is mentioned, but it is not included in the revised catalogue of his works.

Bruneau received the Monbinne prize of 3,000 francs for his opera, "L'Attaque du Moulin." He was music critic of *Gil Blas* from 1893 to 1895, when he became music critic of *Figaro*. Three volumes of his articles have been published: "Musiques d'Hier et de Demain" (Paris, 1900); "La Musique Française" (Paris, 1901); "Musiques de Russie et Musiciens de France" (Paris, 1903). He resigned from the staff of the *Figaro* to serve as a conductor at the Opéra-Comique, Paris, and he made his first appearance Sept. 3, 1903. The opera was "Carmen." Friends and admirers did not hesitate to say that he did not display natural gifts which are indispensable to an effective conductor.

As a critic, Bruneau, a man of intense convictions, a partisan of

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partisans, wrote with surprising tolerance and catholicity. Aggressive as a composer, he was courteous in censure; his enthusiasm was inspiring and never merely hysterical. He wrote with uncommon charm and finesse. While he shunned the commonplace in the expression of his opinions, he was not a laborious inventor of the purple phrase. Mr. John F. Runciman, in the *Saturday Review* (Sept. 26, 1903), declared that the best musical criticism in France since Berlioz's time has been written by Bruneau, but in France "even the most ordinary critics write clearly and with enthusiasm."

Bruneau was the author of the report presented to the Minister of Public Instruction and the Fine Arts in the name of the Committee of the concerts at the Universal Exposition at Paris in 1900 (see his "La Musique Française"), and he was instructed by the Minister of Fine Arts to study at St. Petersburg Russian music in the opera-houses, concert-halls, schools, and churches (see "La Musique Russe"). He was named Chevalier of the Legion of Honor in 1895.

For a study of Bruneau's operas see "Médaillons Contemporains," by Hugues Imbert (Paris, 1903, pp. 77–115). "L'Assiette au Beurre" (Sept. 27, 1902) published a striking caricature of Bruneau by "Aroun-al-Rascid," to which "Willy"—Henry Gauthier-Villars—added these disagreeable remarks: "Bruneau. He loves Zola in such a degree that he resembles him in ugliness. The least musical of all the composers. He delights in melodies that give you a cold in the head, in successions of fifths, in mucous symbols."

* * *

A song by Bruneau from "Lieds de France," "L'Heureux Vagabond," was sung in Boston by by Marie Brema, March 17, 1900, at Steinert Hall.

SYMPHONY NO. 4, IN E-FLAT, OP. 48 . . . ALEXANDER GLAZOUNOFF.

(Born at St. Petersburg, Aug. 10, 1865; now living at St. Petersburg.)

This symphony, composed at St. Petersburg in 1893, was published in 1894. The advertisement of the publisher in October of that year

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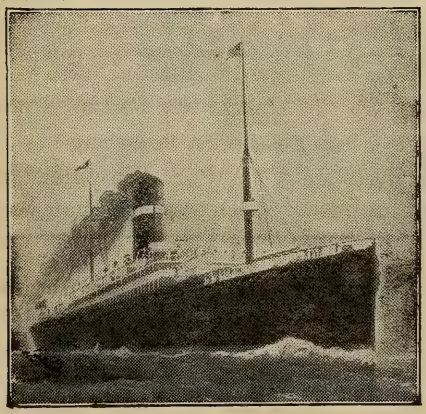
included also Glazounoff's "Triumphal March on the Occasion of the World's Columbian Exposition in Chicago, 1893," composed for a grand orchestra with chorus (*ad lib.*), Op. 40 (performed at Chicago, Aug. 3, 1893, at the Russian concert, V. J. Hlavac, of St. Petersburg, conductor); "Carnaval," overture, Op. 45; "Chopiniana," suite for orchestra, composed of Polonaise, Op. 40, II., Nocturne, Op. 15, Mazurka, Op. 50, IV., Tarantelle, Op. 43, orchestrated by Glazounoff; Valse de Concert for orchestra, Op. 47.

The symphony was performed at St. Petersburg (season of 1894–95), Cologne and Dresden (1895), Hamburg (1895–96), Mayence (1896), Amsterdam (1896–97), Magdeburg, Geneva; and in London by the Philharmonic Society (July 1, 1897) under the direction of the composer. It has also been performed at Berlin, Munich, Chemnitz, Sondershausen, and Dortmund.

It is scored for 3 flutes (two interchangeable with piccolos), 2 oboes, English horn, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, kettledrums, strings. It is dedicated to Anton Rubinstein.

There are only three movements, but an andante serves as introduction in each instance to the first and third.

The symphony opens with an Andante, E-flat minor, 9-8. After two measures of introduction a languorous melody is sung by the



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English horn. Cantabile passages for various instruments lead to the repetition of the theme (flutes, first and second violins), with sustaining chords in wind instruments and with figuration for clarinet, bassoon, violas, and 'cellos. Transitional measures lead to the main body of the first movement, Allegro moderato, E-flat major, 4-4. The first and expressive theme is played by various instruments against a characteristic, pulsating accompaniment, which is now in violas and second violins and now in horns and other wind instruments. It is sung passionately by violins, violas, and flutes. Poco più tranquillo. A suave theme for clarinet and first violins, and there is soon a return to the Allegro moderato with the first theme and its characteristic accompaniment. Più mosso, G minor, scherzando. A clarinet solo is answered by flute, oboe, and violins. A passing recollection of the Allegro moderato is followed by an episode, scherzando, with florid solo work, and an episode tranquillo is followed by a section più allegro ed agitato. The first theme of the Allegro moderato returns, and there is an organ-point in the basses. After more or less elaborate thematic treatment, the theme of the introductory Andante, E-flat minor, is heard, sung by flutes and violins. The reappearance of the first Allegro theme in an Allegro moderato of eight measures brings the end.

Second movement. Scherzo, B-flat, Allegro vivace, 6-8. A gay movement with first theme announced by clarinets against bassoons and second violins (pizz.). The contrasting section, poco meno mosso, tranquillo, begins with a clarinet theme against muted strings, while the rhythm is marked by first violins (pizz.) and flutes. The response is given to the first violins.

The Finale begins with an Andante, 4-4. A tender melody is given first to clarinet and violas against a quivering accompaniment of strings.

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II. Romanze: Ziemlich langsam.
III. Scherzo: Lebhaft.
Trio.
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Mozart . . . . . Aria, "L' Amerò," from "Il Rè Pastore"

D'Indy . . "La Forêt Enchantée," Legende-Symphonie (d'après une Ballade de Uhland)

Weber . . . . . Aria from "Der Freischütz"

Brahms . . . . . Symphony No. 2, in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

SOLOIST:

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Overture to "Sakuntala," in F major, Op. 13 . Carl Goldmark

(Born at Keszthely, in Hungary, May 18, 1830;* now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic Concert, Vienna, Dec. 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, Dec. 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, *s.d.*, in the "Moderne Musiker" series.)

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On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, Andante assai, in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bassoons. Mr. Apthorp fancies that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used alternately for brass, wood-wind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme,

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which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in wood-wind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, Oct. 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, "L'Anneau de Cakuntala (Théâtre de l'Œuvre, Paris, Dec. 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. Probably the latest production of the drama was an adaptation in German by Marx Moeller, May 1, 1903, at the Royal Theatre, Berlin.

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ARIA, "L' AMERÒ," FROM "IL RÈ PASTORE."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg on Jan. 27, 1756; died at Vienna on Dec. 5, 1791.)

"Il Rè Pastore" ("The Shepherd King"), an opera, described also as a "drama per musica" and as a "dramatic cantata," in two acts, text by Metastasio, music by Mozart, was composed at Salzburg in 1775, and produced there on April 23 of that year. The aria is sung by Aminta, the shepherd king. We do not know the name of the singer who created the part. He was undoubtedly a male soprano, for it was the custom of that period for male sopranos to take the part of classical and mythological heroes.

The aria in the autograph score is characterized as "Rondo." Andantino, E-flat major, 3-4. The accompaniment is scored for 2 flutes, 2 English horns, 2 bassoons, 2 horns, solo violin, and strings. The original text is as follows:—

AMINTA.

L' amerò, sarò costante;
Fido sposo, e fido amante,
Sol per lei spirerò.
In si caro e dolce oggetto,
La mia gioja, il mio diletto,
La mia pace io troverò.

Mr. Apthorp thus Englished the lines in prose:—

AMINTAS: I will love her, I will be constant; a faithful husband, a faithful lover, only for her will I breathe. In so dear and sweet an object, I shall find my joy, my delight, my peace.

The chief theme returns thrice, relieved twice by a second melody (first in major, then in minor), and the rondo concludes with a coda.

Pietro Trapasso, the Abate Metastasio, wrote the poem, "Il Rè Pastore," at Vienna for a court performance at Schönbrunn, near that city, in 1751. He wrote to his dear friend, Farinelli, the illustrious singer, about the preparations. He was summoned by the Emperor from Moldavia to Vienna, "as it was determined that the opera for the ladies, which was to have come out in December, should be represented in October. So that, with the blessed remains of my defluxion and other numerous complaints, I am here in the midst of a crowd of tumultuous applications. For besides instructing four young ladies, who are quite novices, both in the language and use of the stage, the weight of the director of the music falls on my poor shoul-

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ders, without my deriving from it either honor or advantage. This is one of the court phenomena, in which, without the least crime, I shall suffer all the penalty. You know what it is to be a stage rudder; it is therefore needless to describe to you my situation. . . . I send you the words before they are published, not only as my dear Gemello has the preference in this, as well as in the rest of my heart, but because it seems very fit for his purpose."

From a letter written Oct. 27, 1751, in which Metastasio complains, "They are all crucifying me at this moment," it seems that the opera was given for the first time that night.

Metastasio wrote to Farinelli in November of that year: "I comfort myself with the hope that 'Il Rè Pastore,' which I sent you the instant it came out of the press, will answer your purpose extremely well. It is gay, tender, amorous, short; and has, indeed, all the necessary requisites to your wants. No representation here is remembered to have extorted such universal applause. The ladies who performed in it did wonders, particularly as to action. The music is so graceful, so well adapted, and so lively, that it enchants by its own merit, without injuring the passion of the personage, and pleases excessively. I should instantly have it copied and sent to you; but, as the four ladies are all sopranos, and there is no part for any other kind of voice, except that for Alessandro, which is a tenor, I did not think it could be of use to you, without alterations. If ever you should wish to have it, read the drama with attention, cast the parts; and I will prevail on the composer himself to adjust it to your purpose, or new set what ever you please. The author is Sig. Giuseppe Bono;* he was born at Vienna of Italian parents, and sent by Charles VI. to study music under Leo, with whom he passed his first youth. I know two other German composers, Gluck and Wagenseil. The

* Bono, or Bonno (1710–88), court conductor and chamber-composer at Vienna, wrote at least eight operas, two oratorios, and music for the church. He was esteemed as a singing-teacher. "Il Rè Pastore" was his fifth opera.

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first has surprising fire, but is mad; and the other is a great harpsichord player. Gluck composed an opera for Venice, which was very unfortunate.* He has composed others here with various success. I am not a man to pretend to judge of him."

Yet this same Gluck in 1756 set music to the poem "Il Rè Pastore," and Metastasio described him in a letter to Farinelli (Dec. 8, 1756) as "a Bohemian composer, whose spirit, noise, and extravagance have supplied the place of merit in many theatres of Europe, among those whom I pity, and who do not constitute the minority of the folks of this world. Thank God, we have no want of such auditors here."

There are several references to this opera in the correspondence of Metastasio. Thus in a letter to Filipponi he says: "The chief incident is the restitution of the kingdom of Sidon to the lawful heir; a prince with such an hypochondriac name, that he would have disgraced the title-page of my piece; who would have been able to bear an opera entitled 'L'Abdolonimo'? I have contrived to name him as seldom as possible, as, among all my faults, my labors had hitherto avoided this defect." He tells us that the "constant clemency of his most benign sovereign" was confirmed every day by new testimonies. "The last on account of the representation of 'Il Rè Pastore' was that of a magnificent gold candlestick, with an extinguisher and snuffers of the same metal, of a considerable weight, and of excellent workmanship; and accompanied with an obliging command to 'take care of my sight.'"

Dr. Burney, who Englished the letters from which we have quoted, thus commented on "Il Rè Pastore" in the chronological list of Metastasio's works: "*Humility, moderation,* and *contentment* are beautifully illustrated, and rendered desirable in the sentiments of the Shepherd King. When it is remembered that this drama was written expressly for great personages to perform in the presence of their Imperial Majesties, invested with absolute power, the bold and vigorous sentiments on the duty of sovereigns, which the Poet ventured to put into the mouth of one of the characters, do equal honor to his Impe-

*Gluck wrote two operas, which were produced in Venice in 1742, "Demetrio," produced as "Cleonice," and "Ipermnestra." The poems were by Metastasio. Anton Schmid in his Life of Gluck says these two operas raised Gluck's fame to the stars.

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rial patrons, who could listen to them with pleasure, and to the Laureate who had the courage to preach such doctrine in a court."

***

Metastasio's libretto was in three acts, and for the purposes of the court festivities at Salzburg in honor of the visit of the Archduke Maximilian, the youngest son of the Empress Maria Teresia and afterward Archbishop of Cologne, the three acts were shortened to two. The story is an episode in the life of Alexander the Great, who after he had taken Sidon and deprived Strato the tyrant of life, determined to put Abdalonymus, the son of the last legitimate monarch, on the throne. This prince had been raised as a shepherd, Aminta, and his parentage was unknown even to himself. He loved Elisa, a Phœnician girl.

The Baron Grimm (Corresp. Litt., vol. vi. p. 17) praised Metastasio's libretto at the expense of Renard de Pleinchesne's for the opera "Le Jardinier de Sidon," to which Philidor set music (1768): "What a graceful and amiable touch! What soft and enchanting colors! This great poet kept the part of Alexander because he wished to treat the subject in the most noble manner. Yet, for it is necessary to speak the whole truth, when one reads at the head of a piece 'The Shepherd King,' one expects to see something else than a shepherd raised by Alexander to the throne of Sidon by virtue of his birthright, occupied solely with his passion for a shepherdess and putting all his glory in the renouncement of a throne rather than of love. This pretended generosity is imitated by another couple, who, according to the custom of Italian opera, form a second intrigue subordinate to the first. The

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great Alexander is delighted to find so much love and fidelity in the shepherd king; he infers from it that he will be an excellent monarch. I should not have reasoned in this manner. I add that this intrigue is contrived most weakly, and that the misfortunes which menace the characters, as they believe, and the sentiments which they display in consequence, exist only because there is no desire of mutual explanation. All this is childish, frivolous, false; but is it the fault of Metastasio? No; it is because, when spectacles are intended only to relieve the idle from boredom, they should necessarily suffer from the frivolity of their cause for existence. 'The Shepherd King!' What a title! what a subject! and what a piece, if dramatic art were appointed to turn the playhouses of Europe into a school of public morals, and not to serve the amusement of a crowd of old fogy children who venture to talk commonplaces and to speak of taste!"

***

Music was set to Metastasio's libretto by the following composers: Bonno (Schönbrunn, 1751), Agricola (Berlin, 1752), Sarti (Venice, 1753), Hasse (Hubertsburg, near Dresden, 1755), Gluck (Vienna, 1756), Jomelli (Stuttgart, 1757), Zonca (Munich, 1760), Piccini (Naples, 1760), J. C. Richter (Dresden, 1762), Guglielmi (Naples, 1767), Uttini (Venice, about 1773), Mozart (Salzburg, 1775), Rauzzini (Dublin, 1784), Parenti (Naples, 1788), dos Santos (Lisbon, 1793), Mazzoni (Bologna, 1757), Galuppi (Parma, 1762).

***

This aria was sung at a Symphony Concert in Boston by Mme. Melba, Nov. 7, 1896.

"THE ENCHANTED FOREST," AN ORCHESTRAL LEGEND AFTER A BALLAD BY UHLAND, OP. 8 . . . . . VINCENT D'INDY.

(Born March 27, 1852,* at Paris; now living at Paris.)

"La Forêt Enchantée," composed in 1878, was produced at a "Concert Populaire," conducted by Pasdeloup on March 24 of that year. The other orchestral pieces were Beethoven's Symphony No. 1; Saint-Saëns's "Le Rouet d'Omphale"; overture to "Euryanthe." Mme. Norman-Neruda (now Lady Hallé) played Viotti's Concerto in A and

* The date is given 1851 in certain books of reference. The date 1852 is that given by the composer.

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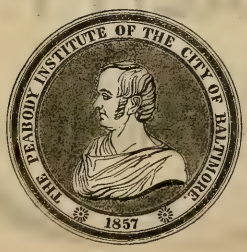

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an Adagio by Spohr. D'Indy's work was praised by the critics, although some found his style "tourmenté" and his use of chromatic harmonies excessive.

The legend* is dedicated to Pierre de Bréville.†

Upon the fly-leaf of the score is the following paraphrase of Uhland's ballad, "Harald":—

À la tête de ses guerriers chevauchait Harald, le héros plein de bravoure. Ils allaient, à la lueur de la lune, à travers la forêt sauvage en chantant maint chant de guerre.

Qui frémit et guette dans les buissons? Qui descend des nuages et sort de l'écume du torrent? Qui murmure si harmonieusement et donne ces doux baisers? Qui tient les cavaliers si voluptueusement embrassés? C'est la troupe légère des Elfes; toute résistance est vaine. Les guerriers sont partis, partis pour le pays des Fées.

Lui seul est demeuré, Harald, le héros plein de bravoure; il s'en va à la lueur de la lune à travers la forêt sauvage.

Au pied d'un rocher coule une source limpide; à peine Harald a-t-il bu de ses eaux enchantées qu'un sommeil étrange s'empare de tout son être; il s'endort sur le rocher noir.

Assis sur cette même pierre, il dort depuis bien des siècles,—et depuis bien des siècles, à la lueur de la lune, la lente ronde des Elfes entoure Harald, l'antique héros.

THE ENCHANTED FOREST.

Harald, the brave hero, rides at the head of his warriors. They go by the light of the moon through the wild forest, singing many a song of war.

* Pierre Onfroy de Bréville was born of an old Norman family, Feb. 21, 1861; and he studied the rudiments of music at the Paris Conservatory. As soon as he was moved to compose, he sought out César Franck, and became his faithful disciple. His works are comparatively few. "I lost much time in useless study," he said with reference to the years spent at the law and in preparation for a diplomatic career. He has composed "La Nuit de Décembre," symphonic poem after a poem by de Musset; "Méditation," for orchestra; overture to Maeterlinck's "La Princesse Maleine"; prelude and incidental music to Maeterlinck's "Les Septs Princesses"; incidental music for Herold's adaptation of "L'Anneau de Cakuntala"; a mass, choral works, an organ suite, piano pieces, and some singularly interesting songs. As a composer he is fastidious, exquisite. From February, 1898, to June, 1901, he contributed admirable articles concerning music, works, and performances, to the *Mercure de France.* He is now interested with d'Indy in the Schola Cantorum. Gauthier-Villars spoke of him as "the accomplished gentleman whom the fear of vulgarity (in music, I mean) impels to strangle ideas as soon as they are born; a searcher after rare and precious harmonies."

† In a letter to the editor, d'Indy characterizes "La Forêt Enchantée" as a "symphonie ballade, d'après Uhland."

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Who rustle in ambush in the thickets? Who come down from the clouds and start from the torrent's foam? Who murmur in such harmonious tones and give such sweet kisses? Who hold the knights in such voluptuous embrace? The nimble troop of Elves; resistance is in vain. The warriors have gone away, gone to Elfland.

He alone has remained, Harald, the hero, the brave Harald; he goes on by the light of the moon through the wild forest.

A clear spring bubbles at the foot of a rock; scarcely has Harald drank of the magic water than a strong sleep overpowers his whole being; he falls asleep on the black rock.

Seated on this same rock, he has slept for many centuries—and for many centuries, by the moonlight, the elves have circled slowly round about Harald, the old hero.

The Legend is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 1 cornet-à-pistons, 3 trombones, bass tuba, a set of 3 kettle-drums, cymbals, triangle, 8 harps, strings.

It was performed by the Chicago orchestra under Mr. Thomas at Chicago, Dec. 7, 1901.

***

In Uhland's ballad Harald is saved from the spell of the elves by his suit of armor. He mourns the absent friends, who had been pelted with roses and drawn from their steeds, which now run wild. He removes his helmet near the spring, drinks, and falls asleep. This was

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all centuries ago; and now his head is on his breast, his hair and beard are gray; yet when lightnings flash and thunder rolls and the storm roars in the forest, he grasps in dreams his sword.

This ballad by Johann Ludwig Uhland (1787–1862) was first published in the *Dichterwald*, 1813. In 1809 Uhland suggested to Kerner that the ballad of "The Young Tamlane," which had been translated into German by Conz, would serve as material for a drama; and in 1810 he wrote to Mayer that he had finished one act and a scene of "Tamlan und Jannet," a dramatic treatment of the old Scottish ballad. For this drama, which remained a fragment, the poet wrote "Harald" and "Die Elfen."

This ballad, "The Young Tamlane," is to be found in several collections. In Sir Walter Scott's "Minstrelsy of the Scottish Border" it is preceded by a long and elaborate essay "on the Fairies of Popu-

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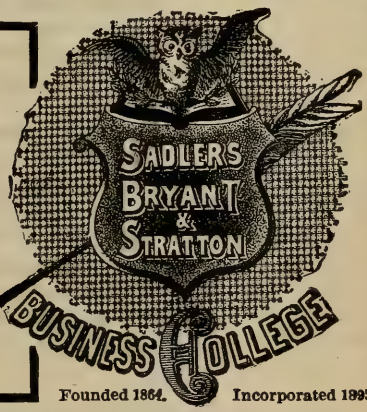

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lar Superstition." Young Tamlane, the son of Randolph, Earl Murray, hunting, met with a strange adventure.

There came a wind out of the north,
A sharp wind and a snell;
And a deep sleep came over me,
And frae my horse I fell.

The Queen of the Fairies kept him to dwell with her in a green hill. As a fairy he met Janet by a well, and he loved her to her shame. But Tamlane told her that if she should watch at Miles Cross on Hallowe'en, when fairy folk ride,* and should pull him from his horse and hold him—appear as he might, as adder, or red-hot gad of iron, or toad, or eel—until he appeared as a mother-naked man, and should she then cast her green mantle over him, he would be himself again, and she would have a husband.

Janet watched, and found her true love.

Up then spake the Queen o' Fairies
Out of a bush o' rye—
"She's ta'en awa the bonniest knight
In a' my cumpanie.

"But had I kenn'd, Tamlane," she says,
"A lady wad borrow'd thee—
I wad ta'en out thy twa grey een,
Put in twa een o' tree.

"Had I but kenn'd, Tamlane," she says,
"Before ye came frae hame—
I wad ta'en out your heart o' flesh,
Put in a heart o' stane.

"Had I but had the wit yestreen

* The fairies rode once in seven years to pay their rent to hell.

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PIANOS

That I hae coft* the day—
I'd paid my kane† seven times to hell
Ere you'd been won away!"

***

"The Enchanted Forest" is ranked by d'Indy himself‡ as the earliest of his orchestral works. The "Ouverture des Piccolomini," composed in 1873 and played in 1874 (Jan. 25), was thoroughly rewritten, and it now forms the first part of his "Wallenstein" trilogy. He omits from his list the overture, "Antoine et Cléopâtre," which was played at a Pasdeloup concert, Feb. 4, 1877. Nor does he record his "Symphonie Chevaleresque, Jean Hunyade" (performed in 1876).

D'Indy's father intended that his son should be a lawyer, but the son began to study Berlioz's treatise on Instrumentation in 1867, and two years later he became intimate with Henri Duparc, who brought him into the Wagnerian fold. The Franco-Prussian War broke out, and d'Indy took an active part in the defence of Paris. After peace was declared, to satisfy thoroughly certain hesitating members of his family, he sought, influenced by Duparc, the advice of César Franck in 1872, and showed him a string quartet. Franck, although he received him with his usual kindliness, proved to him that the quartet was badly written in every respect; nevertheless, he found in it certain good qualities, and, instead of discouraging him, he urged him to set himself at work. D'Indy began study with Franck in all branches of composition, and in 1873 he entered his organ class at the conservatory, where he remained two years, and succeeded in taking a first *accessit*. Believing that the study of composition at the conservatory was not wholly serious, he became the private pupil of Franck. It is not unlikely that pupils of César Franck at the conservatory, during this period, suffered alike with their master, who was, if not exactly under

* Coft, bought.
† Kane, rent paid in kind.
‡ In a catalogue drawn up by him and sent to the editor of these Programme Books.

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the ban, only tolerated by the more conservative, who shuddered at his reputation of being an "independent." In 1873 d'Indy became acquainted with the "Deutsches Requiem" of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. He went to Weimar, where he met Liszt, and he was in a way his pupil for some time. He then went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy felt the need of becoming thoroughly acquainted with the details of the orchestra; for this purpose he entered the Society of the Châtelet concerts as chorus leader and second drummer, and he filled this position until 1878, when he retired on account of a disagreement with Colonne, the conductor. The piano quartet (Op. 7) was composed in 1878, the year in which he completed his opéra-comique, "Attendez moi sous l'orme," begun in 1876 and produced in 1882. Such was the musical career of d'Indy up to the time of "The Enchanted Forest."

***

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked,

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barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for piano (1881); "La Forêt Enchantée," symphonic ballad (1878); the Symphony for orchestra and piano on a Mountain Air (1886); Fantasia for oboe and orchestra on some folk-tunes (1888), "Tableaux de Voyage," pieces for piano (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

***

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ORCHESTRA: Variations, "Istar" (Symphony Concerts, Feb. 18, 1899, April 13, 1901); Suite, "Médée" (Symphony Concert, Feb. 10, 1900); Symphony for orchestra and piano on a Mountain Air (Symphony Concert, April 5, 1902); Introduction to Act I., "Fervaal" (Orchestral Club, Jan. 7, 1902).

CHAMBER MUSIC: Piano Quartet, Op. 7 (Ysaye and others, April 16, 1898, Kneisel Concert, Nov. 18, 1901); String Quartet, Op. 45 (Kneisel Concert, Dec. 3, 1900); Chanson et Danses for flute, oboe, 2 clarinets, horn, 2 bassoons (Longy Club, Jan. 9, 1901); Trio for clarinet, 'cello, and piano, Op. 29 (Longy Club, March 31, 1902); Suite in D major for trumpet, 2 flutes, string quartet, Op. 27 (Kneisel Quartet, Nov. 17, 1902); Fantasia for oboe and piano—the accompaniment was originally for orchestra — (Longy Club, Jan. 5, 1903, Messrs. Longy and Gebhard).

D'Indy's "Lied Maritime" has been sung here more than once.

Mme. Hopekirk played excerpts from d'Indy's "Tableaux de Voyage," for piano, on Dec. 13, 1902, and Jan. 17, 1903.

SYMPHONY NO. 2, IN D MAJOR, OP. 73 . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Johannes Brahms, the son of a Hamburg double-bass player, did not begin his musical career by writing a symphony which should complete the work of Beethoven. He possessed his soul in patience. Chamber music, choral works, piano pieces, songs, had made him famous before he attempted a symphony. His first symphony bears the opus number 68.

The Symphony in D was first performed at Vienna, Jan. 10, 1878. Brahms conducted it. The review written by Eduard Hanslick was of more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

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"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

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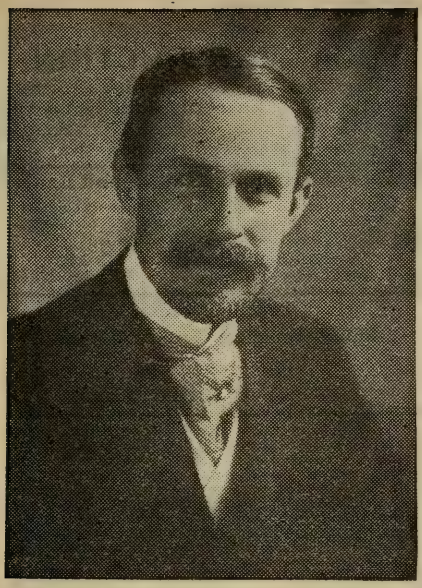
"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, Nov. 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the fifty last measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven,—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, Jan. 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.



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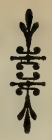

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Overture to "Sakuntala," in F major, Op. 13 . Carl Goldmark.

(Born at Keszthely, in Hungary, May 18, 1830;* now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic Concert, Vienna, Dec. 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, Dec. 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring, by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, *s.d.*, in the "Moderne Musiker" series.)

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The introduction opens, Andante assai, in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bassoons. Mr. Apthorp fancies that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used alternately for brass, wood-wind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme,

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which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in wood-wind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, Oct. 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, "L'Anneau de Cakuntala (Théâtre de l'Œuvre, Paris, Dec. 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. Probably the latest production of the drama was an adaptation in German by Marx Moeller, May 1, 1903, at the Royal Theatre, Berlin.

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ARIA, "L 'AMERÒ," FROM "IL RÈ PASTORE."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg on Jan. 27, 1756; died at Vienna on Dec. 5, 1791.)

"Il Rè Pastore" ("The Shepherd King"), an opera, described also as a "drama per musica" and as a "dramatic cantata," in two acts, text by Metastasio, music by Mozart, was composed at Salzburg in 1775, and produced there on April 23 of that year. The aria is sung by Aminta, the shepherd king. We do not know the name of the singer who created the part. He was undoubtedly a male soprano, for it was the custom of that period for male sopranos to take the part of classical and mythological heroes.

The aria in the autograph score is characterized as "Rondo." Andantino, E-flat major, 3-4. The accompaniment is scored for 2 flutes, 2 English horns, 2 bassoons, 2 horns, solo violin, and strings. The original text is as follows:—

AMINTA.

L' amerò, sarò costante;
Fido sposo, e fido amante,
Sol per lei spirerò.
In si caro e dolce oggetto,
La mia gioja, il mio diletto,
La mia pace io troverò.

Mr. Apthorp thus Englished the lines in prose:—

AMINTAS: I will love her, I will be constant; a faithful husband, a faithful lover, only for her will I breathe. In so dear and sweet an object, I shall find my joy, my delight, my peace.

The chief theme returns thrice, relieved twice by a second melody (first in major, then in minor), and the rondo concludes with a coda.

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From a letter written Oct. 27, 1751, in which Metastasio complains, "They are all crucifying me at this moment," it seems that the opera was given for the first time that night.

Metastasio wrote to Farinelli in November of that year: "I comfort myself with the hope that 'Il Rè Pastore,' which I sent you the instant it came out of the press, will answer your purpose extremely well. It is gay, tender, amorous, short; and has, indeed, all the necessary requisites to your wants. No representation here is remembered to have extorted such universal applause. The ladies who performed in it did wonders, particularly as to action. The music is so graceful, so well adapted, and so lively, that it enchants by its own

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merit, without injuring the passion of the personage, and pleases excessively. I should instantly have it copied and sent to you; but, as the four ladies are all sopranos, and there is no part for any other kind of voice, except that for Alessandro, which is a tenor, I did not think it could be of use to you, without alterations. If ever you should wish to have it, read the drama with attention, cast the parts; and I will prevail on the composer himself to adjust it to your purpose, or new set what ever you please. The author is Sig. Giuseppe Bono;* he was born at Vienna of Italian parents, and sent by Charles VI. to study music under Leo, with whom he passed his first youth. I know two other German composers, Gluck and Wagenseil. The first has surprising fire, but is mad; and the other is a great harpsichord player. Gluck composed an opera for Venice, which was very unfortunate.† He has composed others here with various success. I am not a man to pretend to judge of him."

Yet this same Gluck in 1756 set music to the poem "Il Rè Pastore," and Metastasio described him in a letter to Farinelli (Dec. 8, 1756) as "a Bohemian composer, whose spirit, noise, and extravagance have supplied the place of merit in many theatres of Europe, among those whom I pity, and who do not constitute the minority of the folks of this world. Thank God, we have no want of such auditors here."

There are several references to this opera in the correspondence of Metastasio. Thus in a letter to Filipponi he says: "The chief incident is the restitution of the kingdom of Sidon to the lawful heir; a prince with such an hypochondriac name, that he would have disgraced

* Bono, or Bonno (1710–88), court conductor and chamber-composer at Vienna, wrote at least eight operas, two oratorios, and music for the church. He was esteemed as a singing-teacher. "Il Rè Pastore" was his fifth opera.

† Gluck wrote two operas, which were produced in Venice in 1742, "Demetrio," produced as "Cleonice," and "Ipermnestra." The poems were by Metastasio. Anton Schmid in his Life of Gluck says these two operas raised Gluck's fame to the stars.

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the title-page of my piece; who would have been able to bear an opera entitled 'L'Abdolonimo'? I have contrived to name him as seldom as possible, as, among all my faults, my labors had hitherto avoided this defect." He tells us that the "constant clemency of his most benign sovereign" was confirmed every day by new testimonies. "The last on account of the representation of 'Il Rè Pastore' was that of a magnificent gold candlestick, with an extinguisher and snuffers of the same metal, of a considerable weight, and of excellent workmanship; and accompanied with an obliging command to 'take care of my sight.'"

Dr. Burney, who Englished the letters from which we have quoted, thus commented on "Il Rè Pastore" in the chronological list of Metastasio's works: "*Humility*, *moderation*, and *contentment* are beautifully illustrated, and rendered desirable in the sentiments of the Shepherd King. When it is remembered that this drama was written expressly for great personages to perform in the presence of their Imperial Majesties, invested with absolute power, the bold and vigorous sentiments on the duty of sovereigns, which the Poet ventured to put into the mouth of one of the characters, do equal honor to his Imperial patrons, who could listen to them with pleasure, and to the Laureate who had the courage to preach such doctrine in a court."

***

Metastasio's libretto was in three acts, and for the purposes of the court festivities at Salzburg in honor of the visit of the Archduke Maximilian, the youngest son of the Empress Maria Teresia and afterward Archbishop of Cologne, the three acts were shortened to two. The story is an episode in the life of Alexander the Great, who after he had taken Sidon and deprived Strato the tyrant of life, determined to put Abdalonymus, the son of the last legitimate monarch, on the throne. This prince had been raised as a shepherd, Aminta, and his

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parentage was unknown even to himself. He loved Elisa, a Phœnician girl.

The Baron Grimm (Corresp. Litt., vol. vi. p. 17) praised Metastasio's libretto at the expense of Renard de Pleinchesne's for the opera "Le Jardinier de Sidon," to which Philidor set music (1768): "What a graceful and amiable touch! What soft and enchanting colors! This great poet kept the part of Alexander because he wished to treat the subject in the most noble manner. Yet, for it is necessary to speak the whole truth, when one reads at the head of a piece 'The Shepherd King,' one expects to see something else than a shepherd raised by Alexander to the throne of Sidon by virtue of his birthright, occupied solely with his passion for a shepherdess and putting all his glory in the renouncement of a throne rather than of love. This pretended generosity is imitated by another couple, who, according to the custom of Italian opera, form a second intrigue subordinate to the first. The great Alexander is delighted to find so much love and fidelity in the shepherd king; he infers from it that he will be an excellent monarch. I should not have reasoned in this manner. I add that this intrigue is contrived most weakly, and that the misfortunes which menace the characters, as they believe, and the sentiments which they display in consequence, exist only because there is no desire of mutual explanation. All this is childish, frivolous, false; but is it the fault of Metastasio? No; it is because, when spectacles are intended only to relieve the idle from boredom, they should necessarily suffer from the frivolity of their cause for existence. 'The Shepherd King!' What a title! what a subject! and what a piece, if dramatic art were appointed to turn the playhouses of Europe into a school of public morals, and not to serve the amusement of a crowd of old fogy children who venture to talk commonplaces and to speak of taste!"

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***

Music was set to Metastasio's libretto by the following composers: Bonno (Schönbrunn, 1751), Agricola (Berlin, 1752), Sarti (Venice, 1753), Hasse (Hubertsburg, near Dresden, 1755), Gluck (Vienna, 1756), Jomelli (Stuttgart, 1757), Zonca (Munich, 1760), Piccini (Naples, 1760), J. C. Richter (Dresden, 1762), Guglielmi (Naples, 1767), Uttini (Venice, about 1773), Mozart (Salzburg, 1775), Rauzzini (Dublin, 1784), Parenti (Naples, 1788), dos Santos (Lisbon, 1793), Mazzoni (Bologna, 1757), Galuppi (Parma, 1762).

***

This aria was sung at a Symphony Concert in Boston by Mme. Melba, Nov. 7, 1896.

ENTR'ACTE.

THE ABSOLUTE AND THE DRAMATIC IN MUSIC.

BY VERNON BLACKBURN.

The absolute and the dramatic in music are such totally different things, and yet come so certainly from the same source, that in their connection one can, by way of appropriate quotation, attach to them Wordsworth's phrase: "Like, yet oh! how different!" It is very rare that the master of dramatic music is also a master of absolute music. History in music alone proves that fact. Out of the dim historical records of music in the past one constantly sees the struggle between the two forms of the same art by the fact of each making attempt to show a brave front as a separate and individualized achievement.

In Plain-Song, for example, there are examples of both endeavors, It is true that the tendency of this ancient music is towards the absolute in music. Now and again, in some hymn to the Martyrs of Christianity.

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there breaks forth a martially dramatic sound; and again, in some virginal chant, you encounter a tenderness and a purity of intonation that surely belongs to the supernal drama which so many have tried to reach through peaceful issues, through quiet and confident sentiments of worship. But, on the other hand, there is a wide and extensive field of musical art which, although the subjects of it are dramatic enough, is distinguished by an absolutism—a sort of phraseological convention—which is entirely without affinity to the art of drama.

From this point it is interesting to descend historically, bridging over many a year, many a century, to the time when dramatic and absolute music, like the friends in Jean Ingelow's poem, took leave of one another because the stream between them had grown too broad for the touching of hands. Setting on one side lesser names, Gluck assuredly began the great change. In him the inspiration of dramatic music came as a flash, as a revelation. He was a prophet, symbolically speaking, of "mixed mathematics." He threw his life, his genius, into that scale, and thereby he won his game both from the contemporary and from the historical point of view. As he increased on the dramatic side, however, he decreased on that of the absolute. Any study of his work will prove as much.

The present writer has lately been at some pains to reacquaint himself with the ballet music from "Armide." Now, "Armide" is a most exquisite work; in formal melody Gluck concealed a dramatic significance, a persuasiveness of characterization, that were altogether amazingly notable. Yet the ballet music is as feeble as anything signed "Ch. Gluck" could ever be imagined. It is symmetrical in form—that, of course, is part of his contemporary spirit; but into dramatic melodies, such as the "Piango, il mio ben" or the "Divinités du Styx," or, in the divine recitative, "Euridice, ove sei," he contrived to infuse so original a spirit that formalism was thereby enabled to complete a triumph that is rarely possible to that much-maligned aide-de-camp of the arts. But it is not here that the argument ends.

Wagner, the direct descendant of Gluck, the artist who more than any other musical artist fulfilled the musico-dramatic teachings of that great man, practically stood upon the same rostrum as the elder master. Wagner without dramatic significance is like the princess in the story, who could work no enchantment when her magic tablet was turned topsy-turvy. He composed, certainly, but the work, shorn of drama, was not art; in Du Maurier's curious phrase, "he did not dream true."

This is not to say that occasionally either of these great men did not, now and then, despite their genius, write pages of purely instrumental music which were not of the highest value. But even then the spirit of

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their drama was upon them; but this is rare. Gluck achieved the thing when he wrote the "Chaconne" associated with "Alceste." In each case, however, it is clear that the dramatic association went far to ensure the success of these experiments in absolute instrumental music. Nor does it seem possible to remember in music more than one name constantly associated, in its superlative form, with each side of the musical art. It is well known that Mendelssohn desired deeply to write a great operatic work; but death cut him away from his ambitions. The man whom Mendelssohn and Gounod admired above all men as an art creator of musical forms alone did this thing; and, to conclude, one wonders what John Sebastian Bach would have made of the operatic formula had it come his way. Doubtless in this, as in all things else musical, he would have attained the summit; one thinks so with particular feeling in recalling certain choruses from the St. Matthew "Passion."

ELIZABETHAN SONG.

BY VERNON BLACKBURN.

The degeneracy of the song is a fact that encounters us day by day. The singleness of the song, its necessary aristocracy, no less than its necessary simplicity, are forgotten in this modern time of ballad-mongering. From innumerable quarters the same truth comes winging to the mind. Now it is that one hears a fine singer expending any quantity of valuable emotion upon phrases that were dead when they were born, common utterances that lie abroad like the dead leaves of autumn. Now it is that the breath of an elder time emphasizes the same fact, as it were, "in the long wind that streams from" the "delicious East." But the confirmation is equally authentic, equally important, equally assured from every side.

For in the Elizabethan days the true spirit of the song was far more intimately known and realized than in these times, when the complexity of our music has grown to portentous proportions. Nowadays we are ill satisfied if all our musical wants are not attended to upon a large and searching scale. That, at all events, is the attitude of the

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ordinary person of to-day who claims to be considered musicianly. For another and professedly inartistic sort of person, it would be impossible to give him music that was too vulgar. It is useless to particularize, for, even in adverse criticism, the old proverb still holds—that to name would be invidious. But the fact is still one not to be controverted that the modern song is, in its average form, singularly degenerate. We do not thereby impugn the publishers of such things in the smallest degree; the transaction is, of course, a strictly business affair; and if a song of transcendent merit becomes legitimately popular, every publisher would necessarily be far better pleased than if popularity waited upon what Swift called the "atrium of rubbish." In their case the question is reduced to the economic one of demand and supply (apart from the vanity of budding composers); whereas we are concerned merely with the discussion of artistic values.

These thoughts have had their rise in the recent publication (A. H. Bullen) of "Twelve Elizabethan Songs"—1601–1610—edited by Miss Janet Dodge. "The object of this edition," she writes in her preface, "will have been reached if any who feel the singular fascination of English music of this date are thereby tempted to explore still further into those Song-Books, whose wealth of beauty, here of necessity but sparingly represented, has rendered a discreet choice no light matter." Assuredly that object should be attained if musicians would only give some reasonable time and attention to work so exquisite, so appealing, and so alive with charm and fascination.

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called "The Rape of the Lock"—*merum sal;* or, in another figure, they are compact of purest gold. In a way, they fulfil to the utmost the true and best ideal of song-writing. They have simplicity of utterance, and they have subtlety of inspiration; they give a meaning to every word, yet they are never musically incoherent; they realize the significance of beautiful literature set in a casket of music with a quickness that is never hasty, with an alertness that is never oppressive or voluble, and with a depth that is never cloudy. Those who least understood their meaning would call them primitive, even as certain wiseacres are inclined nowadays to think Gluck primitive. But they are not primitive; they are primary. There would, if one may take an audacious example, be nobody found so absurd as to call the love-duet from the second act of "Tristan und Isolde" primitive. And yet it is, and one says such a thing unhesitatingly, primary. That is to say, the true difference between the old and the new is that the accumulation of means to attain such an end as Wagner desired is only the result of a widening of the line of horizon which of course came with natural artistic developments. Assume, for example, that "the great globe itself, yea, all which it inherit" should, by some process of evolution, slowly multiply its size indefinitely; man's outlook upon the stars would change, and relations with the external universe would readjust themselves in the process; but that would not prove that the astronomer of the future would of necessity have vision of sights of greater beauty than those which met the eyes of the solitary seer on the Plains of Shinar. So, through that comparison, we come back to these lovely old things of music, and realize that they are as perfect in their own loveliness as the most beautiful modern things are in theirs.

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(From the *Pall Mall Gazette.*)

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a historical exhibition of paintings, such as the Academy in the winter months (this, of course, outside any suggestion of art criticism) does, but that is not to repeat the actuality of the thing.

The repetition of the masterpieces of old music brings one exactly into contrast and comparison with the viewing again of the elder masterpieces of painting. In music the repetition amounts, under the hands of a great master, to a renewal of creation. The work as it was evolved from the man's brain was, in fact, written in cold notes, quite unintelligible, save to the expert, meaningless to one not deeply versed in the lore of musical writing. Given a man of sufficiently fine and versatile a temperament, and he can recall the ages as well as interpret the present for you. But even in music to attempt the recall of the ages is to encounter a difficulty at the outset; for music in the sixteenth and seventeenth centuries (to take these for an illustration) was often written for instruments which are now practically obsolete. Therefore we transfer such work—its scope and its meaning—to modern instruments; and we complacently declare that, since our instruments are in many mechanical ways superior to the older instruments, therefore it must follow that the old music will have an improved interpretation upon the developed tools of a modern day.

The argument, as Mr. Arnold Dolmetsch has attempted to prove over and over again, in that solitary, artistic way of his which is so individual, is absolutely without any sort of logical justification. But it is all in vain. We moderns must have things done in just our modern way. Yet take a parallel case. Consider for a moment how dearly we cherish our latest masters of orchestration. We lecture upon or-

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chestral colouring; we are terribly conceited over that which we venture to call "strides" in our art; we point to the score (say) of "Die Meistersinger," or of the Fifth—not the Sixth, if you please—Symphony of Tschaikowsky, and we are so impressed by their wonder that some of us go so far as to write treatises upon the rightness—the *dead* rightness, as they would say in Western America—of the whole musical conception involved in the score.

And what happens? Take up your Berlioz, and read him upon Gluck. Note how he praises Gluck for the particular instrumental rightness of all his work. There is a certain ballet for the flute in "Orfeo," over which, in this connection, he exhausts the last word of poetical criticism. He creates the flute into an idol, a golden calf, and promptly sets to worshipping it. Now the other day that particular ballet was played as a solo for the violin. Those, perhaps, who were imbued with the Berlioz spirit of the thing were shocked; but for the most part those who knew did not care, and those who did not know would not have cared to know. For they were delighted with the result; and the pet province of the kingdom of the flute had thus been despoiled and ravaged.

For our part, however, this is an instance merely of what is bound to happen on a much larger scale to the music of the future, seeing that the music of the present is built on a much larger scale than that on which the music of the past was built. One can picture an orchestra, swollen beyond modern endurance, playing what would be called "Wagner's tinkling operas" or "Tschaikowsky's thin but artistic symphonies," with mighty additions of many sorts of new instruments, and with the old instruments (save, perhaps, the strings—there was only one Stradivarius) tortured out of recognition, and even then only tolerated, as many a musician only tolerates Byrd or Henry Lawes. It is against the possibility of this sort of thing in the future that Sir Frederick Bridge has so pluckily espoused the cause of Handel as he was, in place of Handel as Mozart thought he ought to be. Therefore let us put in a plea for letting the ages speak for themselves; let us in every possible way restore the purity of the text, and, without absurdly seeking to reproduce obvious imperfections, reproduce the original ideas of the masters as these ideas were originally conceived.

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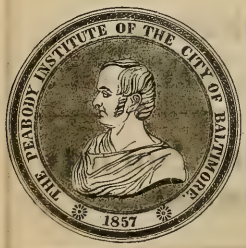

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"The Enchanted Forest," an Orchestral Legend after a Ballad by Uhland, Op. 8 . . . . . Vincent d'Indy.

(Born March 27, 1852,* at Paris; now living at Paris.)

"La Forêt Enchantée," composed in 1878, was produced at a "Concert Populaire," conducted by Pasdeloup on March 24 of that year. The other orchestral pieces were Beethoven's Symphony No. 1; Saint-Saëns's "Le Rouet d'Omphale"; overture to "Euryanthe." Mme. Norman-Neruda (now Lady Hallé) played Viotti's Concerto in A and an Adagio by Spohr. D'Indy's work was praised by the critics, although some found his style "tourmenté" and his use of chromatic harmonies excessive.

The legend† is dedicated to Pierre de Bréville.‡

Upon the fly-leaf of the score is the following paraphrase of Uhland's ballad, "Harald":—

À la tête de ses guerriers chevauchait Harald, le héros plein de bravoure. Ils allaient, à la lueur de la lune, à travers la forêt sauvage en chantant maint chant de guerre.

Qui frémit et guette dans les buissons? Qui descend des nuages et sort de l'écume du torrent? Qui murmure si harmonieusement et donne ces doux baisers? Qui tient les cavaliers si voluptueusement embrassés? C'est la troupe légère des Elfes; toute résistance est vaine. Les guerriers sont partis, partis pour le pays des Fées.

Lui seul est demeuré, Harald, le héros plein de bravoure; il s'en va à la lueur de la lune à travers la forêt sauvage.

Au pied d'un rocher coule une source limpide; à peine Harald a-t-il bu de ses eaux enchantées qu'un sommeil étrange s'empare de tout son être; il s'endort sur le rocher noir.

Assis sur cette même pierre, il dort depuis bien des siècles,—et depuis bien des siècles, à la lueur de la lune, la lente ronde des Elfes entoure Harald, l'antique héros.

THE ENCHANTED FOREST.

Harald, the brave hero, rides at the head of his warriors. They go by the light of the moon through the wild forest, singing many a song of war.

Who rustle in ambush in the thickets? Who come down from the clouds and start from the torrent's foam? Who murmur in such harmonious tones and give such sweet kisses? Who hold the knights in such voluptuous embrace? The nimble troop of Elves; resistance is in vain. The warriors have gone away, gone to Elfland.

* The date is given 1851 in certain books of reference. The date 1852 is that given by the composer.

† Pierre Onfroy de Bréville was born of an old Norman family, Feb. 21, 1861; and he studied the rudiments of music at the Paris Conservatory. As soon as he was moved to compose, he sought out César Franck, and became his faithful disciple. His works are comparatively few. "I lost much time in useless study," he said with reference to the years spent at the law and in preparation for a diplomatic career. He has composed "La Nuit de Décembre," symphonic poem after a poem by de Musset; "Méditation," for orchestra; overture to Maeterlinck's "La Princesse Maleine"; prelude and incidental music to Maeterlinck's "Les Septs Princesses"; incidental music for Herold's adaptation of "L'Anneau de Cakuntala"; a mass, choral works, an organ suite, piano pieces, and some singularly interesting songs. As a composer he is fastidious, exquisite. From February, 1898, to June, 1901, he contributed admirable articles concerning music, works, and performances, to the *Mercure de France*. He is now interested with d'Indy in the Schola Cantorum. Gauthier-Villars spoke of him as "the accomplished gentleman whom the fear of vulgarity (in music, I mean) impels to strangle ideas as soon as they are born; a searcher after rare and precious harmonies."

‡ In a letter to the editor, d'Indy characterizes "La Forêt Enchantée" as a "symphonie ballade, d'après Uhland."

He alone has remained, Harald, the hero, the brave Harald; he goes on by the light of the moon through the wild forest.

A clear spring bubbles at the foot of a rock; scarcely has Harald drank of the magic water than a strong sleep overpowers his whole being; he falls asleep on the black rock.

Seated on this same rock, he has slept for many centuries—and for many centuries, by the moonlight, the elves have circled slowly round about Harald, the old hero.

The Legend is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 1 cornet-à-pistons, 3 trombones, bàss tuba, a set of 3 kettle-drums, cymbals, triangle, 8 harps, strings.

It was performed by the Chicago orchestra under Mr. Thomas at Chicago, Dec. 7, 1901.

***

In Uhland's ballad Harald is saved from the spell of the elves by his suit of armor. He mourns the absent friends, who had been pelted with roses and drawn from their steeds, which now run wild. He removes his helmet near the spring, drinks, and falls asleep. This was all centuries ago; and now his head is on his breast, his hair and beard are gray; yet, when lightnings flash and thunder rolls and the storm roars in the forest, he grasps in dreams his sword.

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This ballad by Johann Ludwig Uhland (1787–1862) was first published in the *Dichterwald,* 1813. In 1809 Uhland suggested to Kerner that the ballad of "The Young Tamlane," which had been translated into German by Conz, would serve as material for a drama; and in 1810 he wrote to Mayer that he had finished one act and a scene of "Tamlan und Jannet," a dramatic treatment of the old Scottish ballad. For this drama, which remained a fragment, the poet wrote "Harald" and "Die Elfen."

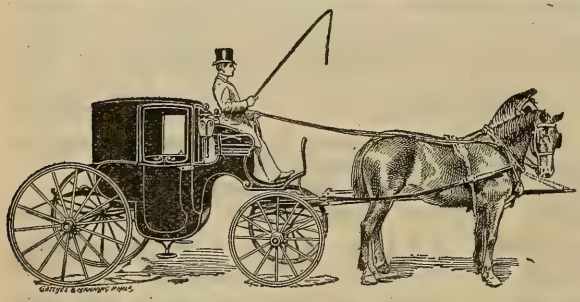
This ballad, "The Young Tamlane," is to be found in several collections. In Sir Walter Scott's "Minstrelsy of the Scottish Border" it is preceded by a long and elaborate essay "on the Fairies of Popular Superstition." Young Tamlane, the son of Randolph, Earl Murray, hunting, met with a strange adventure.

> There came a wind out of the north,
> A sharp wind and a snell;
> And a deep sleep came over me,
> And frae my horse I fell.

The Queen of the Fairies kept him to dwell with her in a green hill. As a fairy he met Janet by a well, and he loved her to her shame. But Tamlane told her that if she should watch at Miles Cross on Hallowe'en, when fairy folk ride,* and should pull him from his horse and hold him—appear as he might, as adder, or red-hot gad of iron, or toad, or eel—until he appeared as a mother-naked man, and should she then cast her green mantle over him, he would be himself again, and she would have a husband.

Janet watched, and found her true love.

* The fairies rode once in seven years to pay their rent to hell.



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Up then spake the Queen o' Fairies
Out of a bush o' rye—
"She's ta'en awa the bonniest knight
In a' my cumpanie.

"But had I kenn'd, Tamlane," she says,
"A lady wad borrow'd thee—
I wad ta'en out thy twa grey een,
Put in twa een o' tree.

"Had I but kenn'd, Tamlane," she says,
"Before ye came frae hame—
I wad ta'en out your heart o' flesh,
Put in a heart o' stane.

"Had I but had the wit yestreen
That I hae coft* the day—
I'd paid my kane† seven times to hell
Ere you'd been won away!"

***

"The Enchanted Forest" is ranked by d'Indy himself‡ as the earliest of his orchestral works. The "Ouverture des Piccolomini," composed in 1873 and played in 1874 (Jan. 25), was thoroughly rewritten, and it now forms the first part of his "Wallenstein" trilogy. He omits from his list the overture, "Antoine et Cléopâtre," which was played at a Pasdeloup concert, Feb. 4, 1877. Nor does he record his "Symphonie Chevaleresque, Jean Hunyade" (performed in 1876).

D'Indy's father intended that his son should be a lawyer, but the son began to study Berlioz's treatise on Instrumentation in 1867, and

* Coft, bought.
† Kane, rent paid in kind.
‡ In a catalogue drawn up by him and sent to the editor of these Programme Books.

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two years later he became intimate with Henri Duparc, who brought him into the Wagnerian fold. The Franco-Prussian War broke out, and d'Indy took an active part in the defence of Paris. After peace was declared, to satisfy thoroughly certain hesitating members of his family, he sought, influenced by Duparc, the advice of César Franck in 1872, and showed him a string quartet. Franck, although he received him with his usual kindliness, proved to him that the quartet was badly written in every respect; nevertheless, he found in it certain good qualities, and, instead of discouraging him, he urged him to set himself at work. D'Indy began study with Franck in all branches of composition, and in 1873 he entered his organ class at the conservatory, where he remained two years, and succeeded in taking a first *accessit*. Believing that the study of composition at the conservatory was not wholly serious, he became the private pupil of Franck. It is not unlikely that pupils of César Franck at the conservatory, during this period, suffered alike with their master, who was, if not exactly under the ban, only tolerated by the more conservative, who shuddered at his reputation of being an "independent." In 1873 d'Indy became acquainted with the "Deutsches Requiem" of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. He went to Weimar, where he met Liszt, and he was in a way his pupil for some time. He then went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy felt the need of becoming thoroughly acquainted with the

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details of the orchestra; for this purpose he entered the Society of the Châtelet concerts as chorus leader and second drummer, and he filled this position until 1878, when he retired on account of a disagreement with Colonne, the conductor. The piano quartet (Op. 7) was composed in 1878, the year in which he completed his opéra-comique, "Attendez moi sous l'orme," begun in 1876 and produced in 1882. Such was the musical career of d'Indy up to the time of "The Enchanted Forest."

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for piano (1881); "La Forêt Enchantée," symphonic ballad (1878); the Symphony for orchestra and piano on a Mountain Air (1886); Fantasia for oboe and orchestra on some folk-tunes (1888), "Tableaux de Voyage," pieces for piano (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shake-

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speare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

***

These works by d'Indy have been played in Boston:—

ORCHESTRA: Variations, "Istar" (Symphony Concerts, Feb. 18, 1899, April 13, 1901); Suite, "Médée" (Symphony Concert, Feb. 10, 1900); Symphony for orchestra and piano on a Mountain Air (Symphony Concert, April 5, 1902); Introduction to Act I., "Fervaal" (Orchestral Club, Jan. 7, 1902).

CHAMBER MUSIC: Piano Quartet, Op. 7 (Ysaye and others, April 16, 1898, Kneisel Concert, Nov. 18, 1901); String Quartet, Op. 45 (Kneisel Concert, Dec. 3, 1900); Chanson et Danses for flute, oboe, 2 clarinets, horn, 2 bassoons (Longy Club, Jan. 9, 1901); Trio for clarinet, 'cello, and piano, Op. 29 (Longy Club, March 31, 1902); Suite in D major for trumpet, 2 flutes, string quartet, Op. 27 (Kneisel Quartet, Nov. 17, 1902); Fantasia for oboe and piano—the accompaniment was origi-

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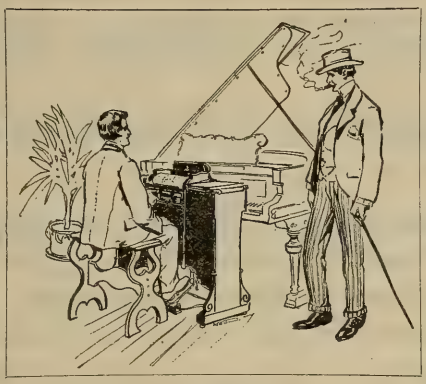

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nally for orchestra — (Longy Club, Jan. 5, 1903, Messrs. Longy and Gebhard).

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Mme. Hopekirk played excerpts from d'Indy's "Tableaux de Voyage," for piano, on Dec. 13, 1902, and Jan. 17, 1903.

SYMPHONY IN D MINOR, NO. 4, OP. 120 . . . ROBERT SCHUMANN.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat. It was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, Dec. 6, 1841. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

Schumann was not satisfied with the symphony, and he did not publish it. In 1851 he revised the manuscript, and the symphony in the

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new form was played for the first time at the Düsseldorf Festival, May 15, 1853. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4.

This symphony was performed in Boston for the first time at a Philharmonic Concert, led by Carl Zerrahn, Feb. 7, 1857. The programme was as follows:—

PART I.

1. SYMPHONY IN D MINOR, No. 4 . . . . . *Schumann*
(First time in Boston.)

2. GRAND FANTASIA FOR VIOLIN . . . . . *Ernst*
MR. EDUARD MOLLENHAUER.

3. SECOND PART FROM "HYMN OF PRAISE" . . . . . *Mendelssohn*
(By request.)

PART II.

4. GRAND OVERTURE TO GOETHE'S "FAUST" . . . . . *Wagner*
(By request.)

5. LA SYLPHIDE: GRAND FANTASIA . . . . . *Mollenhauer*
MR. EDUARD MOLLENHAUER.

6. TERZETTO FROM "ATTILA" (with solos for clarinet, English horn, and bassoon) . . . . . *Verdi*
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7. OVERTURE, "SEMIRAMIS" . . . . . *Rossini*

Mr. John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wag-

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ner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was said for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony Concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, Feb. 13, 1892.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same

* Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way, than it was scored at first."

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wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 3 trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme sung in F major by first violins appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a second return of the contrapuntal work—now in D major—

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with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of a coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).

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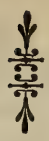

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Weber . . . . . Overture to "Euryanthe"

Mendelssohn . . . . . Concerto in E minor, for Violin, Op. 64

Wagner . . . . . "Waldweben," from "Siegfried"

Brahms . . . . . Symphony No. 2, in D major, Op. 73

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II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
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OVERTURE TO "EURYANTHE" . . . CARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Oct. 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on Aug. 29, 1823. Weber began to compose the overture on Sept. 1, 1823, and he completed it at Vienna on October 19 of that year. He scored the overture at Vienna, Oct. 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn-out."

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This

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theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

Weber wished the curtain to rise at this episode in the overtures, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an

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eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. But neither the stage-manager nor the eccentric poet, who at the first performance cried out, as the aisles were thronged, "Make room, make room for me, I say! I tell you, I am the poet! the poet!" was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress-rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns' "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.*

'Cellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda. The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

"Euryanthe" was performed in New York at the Metropolitan Opera House as late as Dec. 23, 1887.

The Liederkranz of New York gave the first act in concert form, Dec. 1, 1884.

CONCERTO IN E MINOR FOR VIOLIN, OP. 64.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

This concerto was begun, or first sketched in part, in July, 1838. Men-

*Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from London at Dresden (performed at Dresden, Dec. 14, 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe." The song for male voices, "At Weber's Grave," words by Wagner, was sung Dec. 15, 1844.

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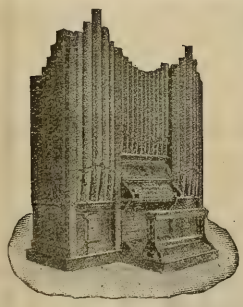
delssohn, in a letter dated July 30 of that year, mentions a violin concerto that was running in his head. Ferdinand David, the violinist, insisted that the concerto should be brilliant and the whole of the first solo on the E string. At different times Mendelssohn played parts of the work on the pianoforte to his friends, and the concerto was finished Sept. 16, 1844. It was played for the first time March 13, 1845, by David (1810--73) at a Gewandhaus Concert in Leipsic. There is no doubt that David assisted the composer in revision, and especially in writing the cadenza. The composer did not leave Frankfort to hear the first performance.

The concerto is in three connected movements. The first, allegro molto appassionato, E minor, 2-2, begins immediately with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.



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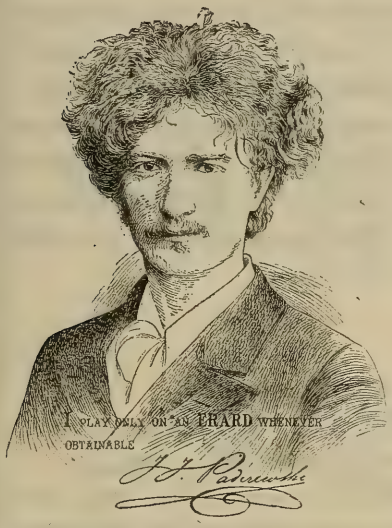

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The Finale opens with a short introduction, allegretto non troppo, E minor, 4-4. The main body of the Finale, allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instrument. The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.

This concerto has been played by many distinguished violinists who have visited this city. It has been played at the Symphony Concerts in Boston by Alfred de Sève (Feb. 18, 1882), Willis E. Nowell (Dec. 26, 1885), C. M. Loeffler (Dec. 11, 1886), Franz Kneisel (March 23, 1895), and Leonora Jackson (Feb. 17, 1900).

"WALDWEBEN," FROM "SIEGFRIED," ACT II., SCENE 2.

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" (Life and Stir of the Forest). The piece is free in form. It is scored for 2 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, kettledrums, tri gle, strings.

Mr. George Bernard Shaw's de ription of the scene, from "The Perfect Wagnerite" (London, 1898) may serve here as commentary:—

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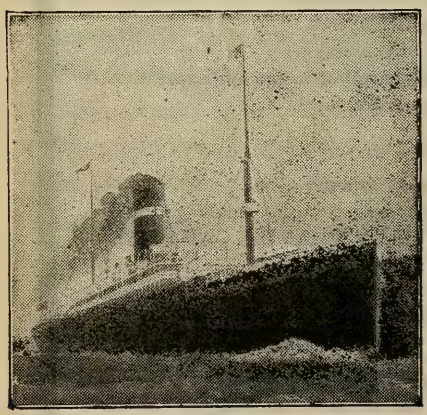
"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by

*The spelling of the names of certain characters in the "Ring" is of Mr. Shaw's invention.



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it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns, and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major.

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Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a human woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, Aug. 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaïde; Forest Bird, Lilli Lehmann.

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Announces the opening of the **International Training School for Singers, September 17, Boston** being its chief seat, with branches in **Florence** and **Paris.** Mr. Whitney resigns his position at the head of the New England Conservatory Voice School, in order to give his entire attention to this school, preparations for which, with the first experimental classes, he has had in hand for **eighteen years.** The object of the school is the highest possible development of the Art of Singing, through the medium of the **Old Italian Method** of **voice production** and **management** applied to the several schools of Vocal Music. The instruction will be given by the truest exponents of the Old Italian Method, who are necessarily also masters of the Old Italian School of Vocal Music; and by the best representatives of the French, German, and English Schools of Music. The **Standard** of the **school** is absolute, and the **Diploma** will be granted only for vocal and linguistic ability and musicianship of a high order. It is evident that only by **foreign study,** and then only under the right conditions, can students acquire the Italian, French, and German style of rendering, together with the traditions and the language,—those intricacies of accent and of diction which can be seized only by ear,—and be under that subtile influence called "atmosphere," which means so much in the cultivation of the arts.

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The **wide** and **varied experience by which** Mr. Whitney has been specially fitted for this work includes **ten years** of **student life** in Italy, Germany, France, and England; **two years** as voice teacher in Florence and Paris; **eighteen years** as voice teacher at the Royal Normal College, London, and at the **New England Conservatory; two years** as **organizer** and **head** of the **Voice, Language, and Opera departments** of the latter school; several classes conducted abroad; and the final establishment of the school in Florence and Paris in 1900–1901, when the class in Florence numbered forty. The **greater success** of students who during the last fifteen years have been in Mr. Whitney's classes abroad, or have followed out the same course, is **convincing proof** that this is the **only plan** of **study** productive of the desired results. In the end this plan is also the least expensive. Each school is complete in itself, having the best teachers to be procured in each study, the indispensable Italian Method teacher, and the representative teacher—American—who will be responsible for the conduct of the school during Mr. Whitney's absences. Under the protection and guidance of this school, the student may have the advantage of study abroad with the greatest masters, without loss of time and money, unfortunate experiences with incapable teachers, and final disappointment. The school takes entire charge of the students, placing them with private families, for home advantages and the languages; planning their studies and diversions; obtaining for them every advantage peculiar to each country; keeping parents and former teachers posted as to their work and progress; and, finally, planning and aiding the beginning of their **professional careers.**

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The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

SYMPHONY NO. 2, IN D MAJOR, OP. 73 . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Johannes Brahms, the son of a Hamburg double-bass player, did not begin his musical career by writing a symphony which should complete the work of Beethoven. He possessed his soul in patience. Chamber music, choral works, piano pieces, songs, had made him famous before he attempted a symphony. His first symphony bears the opus number 68.

The Symphony in D was first performed at Vienna, Jan. 10, 1878. Brahms conducted it. The review written by Eduard Hanslick was of more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony."

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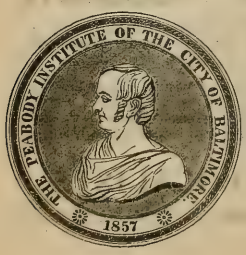

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"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The

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hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, Nov. 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the fifty last measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven,—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first

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trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, Jan. 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

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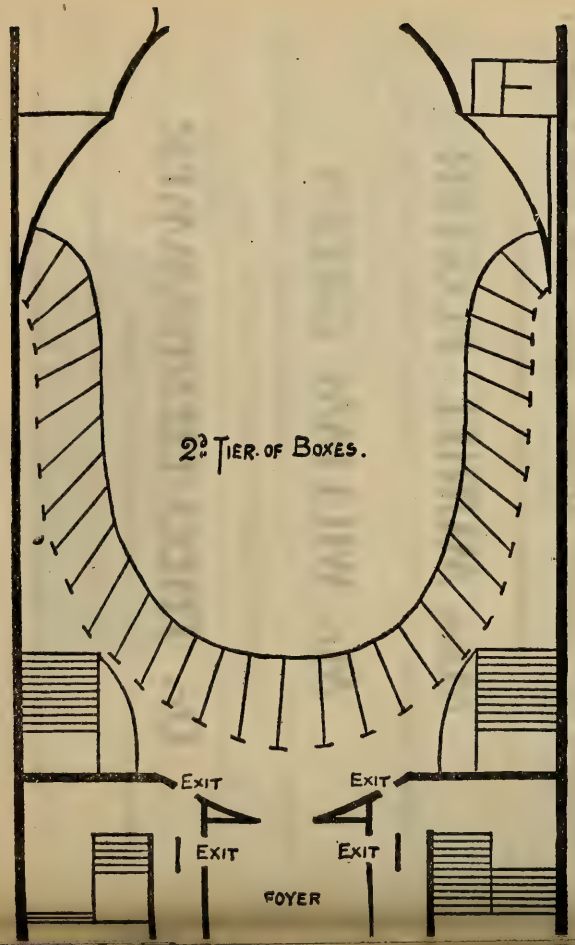
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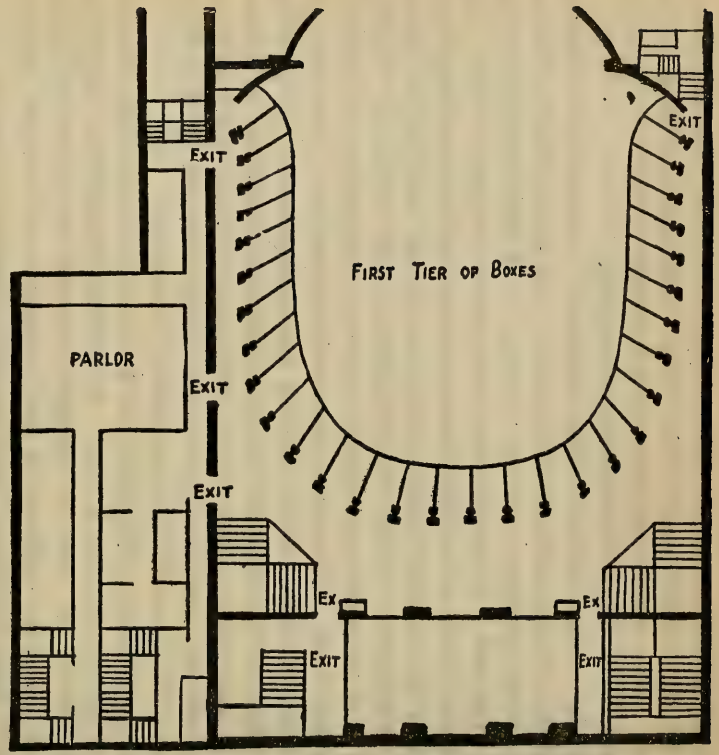
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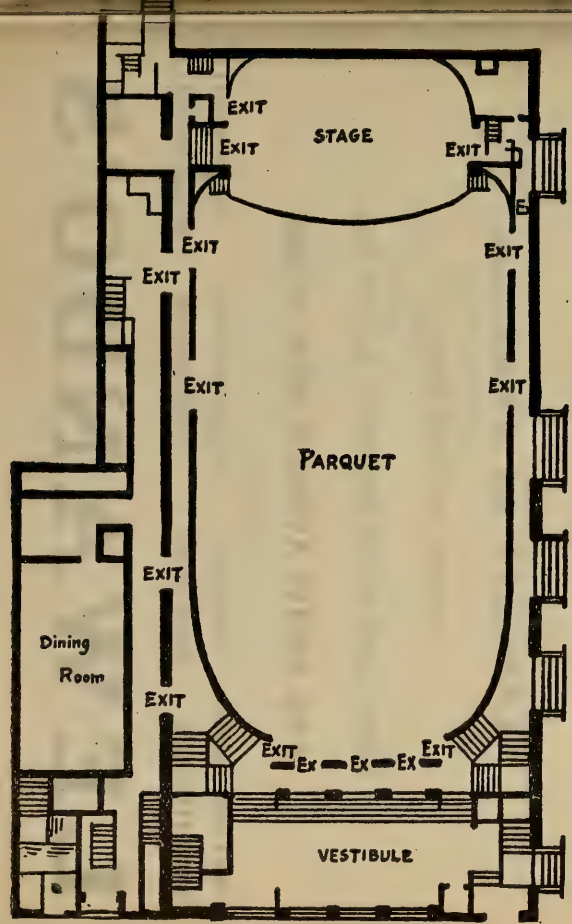
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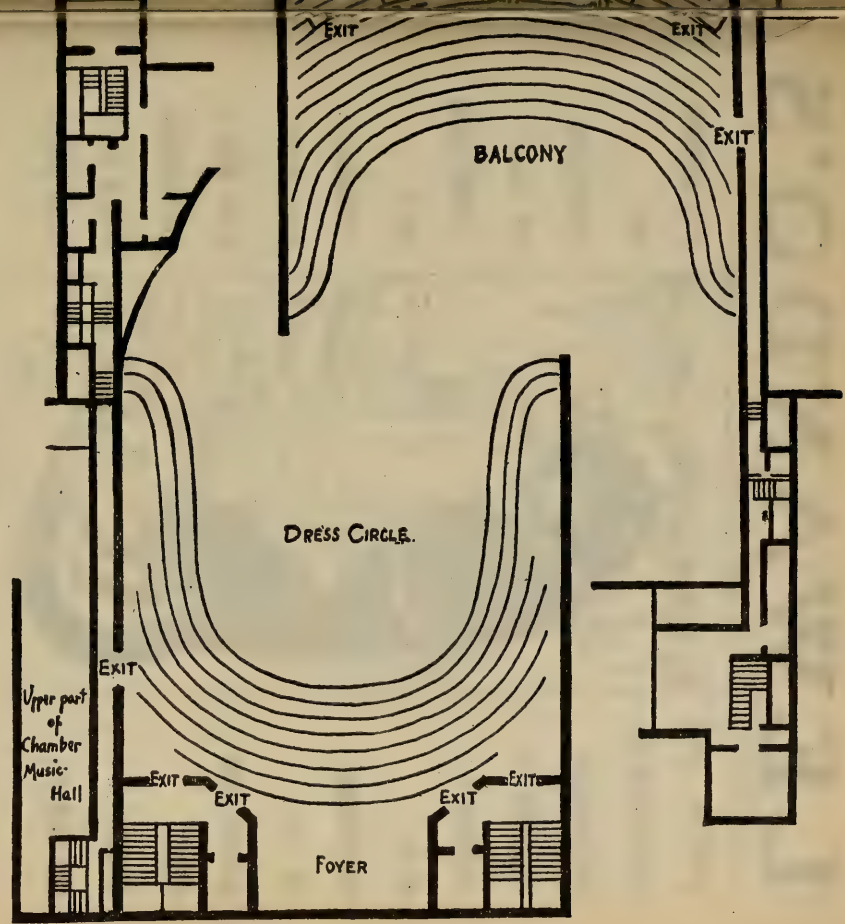
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LEWANDO'S

FIRST MATINEE,

SATURDAY AFTERNOON, NOVEMBER 7,

AT 2.30 PRECISELY.

PROGRAMME.

Goldmark . . . . . Overture, "Sakuntala"

Weber . . . . Recitative and Aria from "Der Freischütz"

D'Indy . . "La Forêt Enchantée," Legende-Symphonie (d'après une Ballade de Uhland)
(First time in New York.)

Schubert . . . . . { *a.* "Gretchen am Spinnrade"
b. "Erlkönig"

Glazounoff . . . . . Symphony No. 4, in E-flat, Op. 48

I. Andante.
Allegro moderato.
II. Scherzo: Allegro vivace.
III. Andante.
Allegro.

(First time in New York.)

SOLOIST:

Mme. GADSKI.

There will be an intermission of ten minutes before the symphony.

Overture to "Sakuntala," in F major, Op. 13 . Carl Goldmark.

(Born at Keszthely, in Hungary, May 18, 1830;* now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic Concert, Vienna, Dec. 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, Dec. 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, *s.d.*, in the "Moderne Musiker" series.)

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On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, Andante assai, in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bassoons. Mr. Apthorp fancies that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used alternately for brass, wood-wind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in wood-wind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for 2 flutes, 2 oboes, English horn, 2 clarinets,

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Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, Oct. 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, "L'Anneau de Cakuntala (Théâtre de l'Œuvre, Paris, Dec. 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. Probably the latest production of the drama was an adaptation in German by Marx Moeller, May 1, 1903, at the Royal Theatre, Berlin.

RECITATIVE, "HOW TRANQUILLY I SLUMBER'D," AND ARIA, "SOFTLY SIGHING," FROM THE OPERA, "DER FREISCHÜTZ."

CARL MARIA VON WEBER.

(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which

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was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

RECITATIVE.

Wie nahte mir der Schlummer, bevor ich ihn geseh'n!
Ja Liebe pflegt mit Kummer stets Hand in Hand zu geh'n:
Ob Mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren uns zu wahren
Sende deine Engelschaaren!

Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freu'n.

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Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der Liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich morgen treu bewähren!
Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

---

*How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!

Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,† dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my

* The translation into English is by Natalia Macfarren.
† Here the translator follows an old English version, in which Rodolph was substituted for Max.

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ear deceive? I heard a footstep; there in the pinewood's shadow I see a form! 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?
Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

The accompaniment is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, strings.

Weber began work on Agathe's scene Aug. 25, 1817; he completed this work Dec. 9, 1819.

***

The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and

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elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of Dec. 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, Feb. 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard* as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as Feb. 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

Agathe's recitative and aria were sung at a Symphony Concert in Boston by Miss Marie Jahn, April 18, 1891.

There are valuable studies of this aria, studies of pedagogic and æsthetic value, by Stephen de La Madeleine (Études Pratiques de Style Vocal, Paris, 1868, vol. i. pp. 63–141) and by Heinrich Dorn ("Streifzüge im Gebiete der Tonkunst," Berlin, 1879, pp. 94–106). The one by Dorn, translated into English, was published in the *Music Review* (Chicago, January, 1893, pp. 182–186).

* Mrs. Bernard was a Miss Tilden. Colonel Clapp's statement, in his "Records of the Boston Stage" (p. 256), that "Der Freischütz" was produced in 1827 by Horn and Mrs. Knight is not supported by newspapers of that year.

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"The Enchanted Forest," an Orchestral Legend after a Ballad by Uhland, Op. 8 . . . . . Vincent d'Indy.

(Born March 27, 1852,* at Paris; now living at Paris.)

"La Forêt Enchantée," composed in 1878, was produced at a "Concert Populaire," conducted by Pasdeloup on March 24 of that year. The other orchestral pieces were Beethoven's Symphony No. 1; Saint-Saëns's "Le Rouet d'Omphale"; overture to "Euryanthe." Mme. Norman-Neruda (now Lady Hallé) played Viotti's Concerto in A and an Adagio by Spohr. D'Indy's work was praised by the critics, although some found his style "tourmenté" and his use of chromatic harmonies excessive.

The legend† is dedicated to Pierre de Bréville.‡

Upon the fly-leaf of the score is the following paraphrase of Uhland's ballad, "Harald":—

À la tête de ses guerriers chevauchait Harald, le héros plein de bravoure. Ils allaient, à la lueur de la lune, à travers la forêt sauvage en chantant maint chant de guerre.

Qui frémit et guette dans les buissons? Qui descend des nuages et sort de l'écume du torrent? Qui murmure si harmonieusement et donne ces doux baisers? Qui tient les cavaliers si voluptueusement embrassés? C'est la troupe légère des Elfes; toute résistance est vaine. Les guerriers sont partis, partis pour le pays des Fées.

Lui seul est demeuré, Harald, le héros plein de bravoure; il s'en va à la lueur de la lune à travers la forêt sauvage.

* The date is given 1851 in certain books of reference. The date 1852 is that given by the composer.

† Pierre Onfroy de Bréville was born of an old Norman family, Feb. 21, 1861; and he studied the rudiments of music at the Paris Conservatory. As soon as he was moved to compose, he sought out César Franck, and became his faithful disciple. His works are comparatively few. "I lost much time in useless study," he said with reference to the years spent at the law and in preparation for a diplomatic career. He has composed "La Nuit de Décembre," symphonic poem after a poem by de Musset; "Méditation," for orchestra; overture to Maeterlinck's "La Princesse Maleine"; prelude and incidental music to Maeterlinck's "Les Septs Princesses"; incidental music for Herold's adaptation of "L'Anneau de Cakuntala"; a mass, choral works, an organ suite, piano pieces, and some singularly interesting songs. As a composer he is fastidious, exquisite. From February, 1898, to June, 1901, he contributed admirable articles concerning music, works, and performances, to the *Mercure de France.* He is now interested with d'Indy in the Schola Cantorum. Gauthier-Villars spoke of him as "the accomplished gentleman whom the fear of vulgarity (in music, I mean) impels to strangle ideas as soon as they are born; a searcher after rare and precious harmonies."

‡ In a letter to the editor, d'Indy characterizes "La Forêt Enchantée" as a "symphonie ballade, d'après Uhland."

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Au pied d'un rocher coule une source limpide; à peine Harald a-t-il bu de ses eaux enchantées qu'un sommeil étrange s'empare de tout son être; il s'endort sur e rocher noir.

Assis sur cette même pierre, il dort depuis bien des siècles,—et depuis bien des siècles, à la lueur de la lune, la lente ronde des Elfes entoure Harald, l'antique héros.

THE ENCHANTED FOREST.

Harald, the brave hero, rides at the head of his warriors. They go by the light of the moon through the wild forest, singing many a song of war.

Who rustle in ambush in the thickets? Who come down from the clouds and start from the torrent's foam? Who murmur in such harmonious tones and give such sweet kisses? Who hold the knights in such voluptuous embrace? The nimble troop of Elves; resistance is in vain. The warriors have gone away, gone to Elfland.

He alone has remained, Harald, the hero, the brave Harald; he goes on by the light of the moon through the wild forest.

A clear spring bubbles at the foot of a rock; scarcely has Harald drank of the magic water than a strong sleep overpowers his whole being; he falls asleep on the black rock.

Seated on this same rock, he has slept for many centuries—and for many centuries, by the moonlight, the elves have circled slowly round about Harald, the old hero.

The Legend is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 1 cornet-à-pistons, 3 trombones, bàss tuba, a set of 3 kettle-drums, cymbals, triangle, 8 harps, strings.

It was performed by the Chicago orchestra under Mr. Thomas at Chicago, Dec. 7, 1901.

***

In Uhland's ballad Harald is saved from the spell of the elves by his suit of armor. He mourns the absent friends, who had been pelted with roses and drawn from their steeds, which now run wild. He removes his helmet near the spring, drinks, and falls asleep. This was all centuries ago; and now his head is on his breast, his hair and beard are gray; yet, when lightnings flash and thunder rolls and the storm roars in the forest, he grasps in dreams his sword.

This ballad by Johann Ludwig Uhland (1787–1862) was first published in the *Dichterwald,* 1813. In 1809 Uhland suggested to Kerner that the ballad of "The Young Tamlane," which had been translated into German by Conz, would serve as material for a drama; and in 1810 he wrote to Mayer that he had finished one act and a scene of "Tamlan und Jannet," a dramatic treatment of the old Scottish ballad. For this drama, which remained a fragment, the poet wrote "Harald" and "Die Elfen."

This ballad, "The Young Tamlane," is to be found in several collections. In Sir Walter Scott's "Minstrelsy of the Scottish Border" it is preceded by a long and elaborate essay "on the Fairies of Popular Superstition." Young Tamlane, the son of Randolph, Earl Murray, hunting, met with a strange adventure.

There came a wind out of the north,
A sharp wind and a snell;
And a deep sleep came over me,
And frae my horse I fell.

The Queen of the Fairies kept him to dwell with her in a green hill. As a fairy he met Janet by a well, and he loved her to her shame. But Tamlane told her that if she should watch at Miles Cross on Hallow-e'en, when fairy folk ride,* and should pull him from his horse and hold him—appear as he might, as adder, or red-hot gad of iron, or toad, or eel—until he appeared as a mother-naked man, and should she then cast her green mantle over him, he would be himself again, and she would have a husband.

Janet watched, and found her true love.

Up then spake the Queen o' Fairies
Out of a bush o' rye—
"She's ta'en awa the bonniest knight
In a' my cumpanie.

"But had I kenn'd, Tamlane," she says,
"A lady wad borrow'd thee—
I wad ta'en out thy twa grey een,
Put in twa een o' tree.

"Had I but kenn'd, Tamlane," she says,
"Before ye came frae hame—
I wad ta'en out your heart o' flesh,
Put in a heart o' stane.

"Had I but had the wit yestreen
That I hae coft† the day—

* The fairies rode once in seven years to pay their rent to hell.
† Coft, bought.

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Miss Maude Reese-Davies, Soprano
Miss Ida Simmons, Pianist
Miss Flavie van den Hende, 'Cellist

I'd paid my kane* seven times to hell
Ere you'd been won away!"

***

"The Enchanted Forest" is ranked by d'Indy himself† as the earliest of his orchestral works. The "Ouverture des Piccolomini," composed in 1873 and played in 1874 (Jan. 25), was thoroughly rewritten, and it now forms the first part of his "Wallenstein" trilogy. He omits from his list the overture, "Antoine et Cléopâtre," which was played at a Pasdeloup concert, Feb. 4, 1877. Nor does he record his "Symphonie Chevaleresque, Jean Hunyade" (performed in 1876).

D'Indy's father intended that his son should be a lawyer, but the son began to study Berlioz's treatise on Instrumentation in 1867, and two years later he became intimate with Henri Duparc, who brought him into the Wagnerian fold. The Franco-Prussian War broke out, and d'Indy took an active part in the defence of Paris. After peace was declared, to satisfy thoroughly certain hesitating members of his family, he sought, influenced by Duparc, the advice of César Franck in 1872, and showed him a string quartet. Franck, although he received him with his usual kindliness, proved to him that the quartet was badly written in every respect; nevertheless, he found in it certain good qualities, and, instead of discouraging him, he urged him to set himself at work. D'Indy began study with Franck in all branches of composition, and in 1873 he entered his organ class at the conservatory, where he remained two years, and succeeded in taking a first *accessit*. Believing that the study of composition at the conservatory was not wholly serious, he became the private pupil of Franck. It is not unlikely that pupils of César Franck at the conservatory, during this period, suffered alike with their master, who was, if not exactly under

* Kane, rent paid in kind.
† In a catalogue drawn up by him and sent to the editor of these Programme Books.

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the ban, only tolerated by the more conservative, who shuddered at his reputation of being an "independent." In 1873 d'Indy became acquainted with the "Deutsches Requiem" of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. He went to Weimar, where he met Liszt, and he was in a way his pupil for some time. He then went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy felt the need of becoming thoroughly acquainted with the details of the orchestra; for this purpose he entered the Society of the Châtelet concerts as chorus leader and second drummer, and he filled this position until 1878, when he retired on account of a disagreement with Colonne, the conductor. The piano quartet (Op. 7) was composed in 1878, the year in which he completed his opéra-comique, "Attendez moi sous l'orme," begun in 1876 and produced in 1882. Such was the musical career of d'Indy up to the time of "The Enchanted Forest."

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AVE MARIA . . . . . Palestrina
OLD GERMAN CHRISTMAS SONGS (1452 and 1430)
GAUDETE OMNES . . . . . Sweelinck
OLD GERMAN CHRISTMAS SONGS:
OH FREUDE UEBER FREUD' . . . . . Eccard
STILLE NACHT, HEILIGE NACHT
PSALM XXXIX. . . . . Bortniansky
CONCERTO in F major (String Orchestra and Two Wind Choirs) . . . . . Handel
FUSCA, IN THY STARRY EYES . . . . . Tomkins
MORNING, NOON, EVENING . . . . . Lassen
ALL MEINE HERZGEDANKEN } . . . . . Brahms
IM HERBST }
THREE SONGS . . . . . Schumann

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SUBSCRIPTION. First Tier Box, $60. Second Tier Box, $45. Seat in First Tier Box, $10. Seat in Second Tier Box, $6. Parquet, $6. Dress Circle, $4. Balcony, $2.50. ¶ THE PROGRAMS for the season of 1903–1904 have been arranged to illustrate the most important periods in the development of the Art of Music.

PROGRAMS

November 28

1. Sarabande . . . . . (1658–95) *Henry Purcell*
   Tambourin . . . . . (1683–1764) *Rameau*
   Fragment from Fifth Concerto . . . . . (1685–1759) *Handel*
2. *a.* Ave Verum . . . . . (1450–1521) *Josquin de Près*
   b. Alla Trinità
   c. Adoramus Te . . . . . (1524–94) *Palestrina*

Choir of the Musical Art Society

3. Suite in B minor . . . . . (1685–1750) *J. S. Bach*
4. *a.* Summer is icumen in . . . . . (13th Century) *Old English Round*
   b. Matona mia Cara . . . . . (1520–94) *Orlando di Lasso*
   c. Now is the Month of Maying . . . . . (——1604) *Morley*

Choir of the Musical Art Society.

5. Air de Danse et Tambourin . . . . . (1741–1813) *Grétry*
   Chaconne et Rigodon d'Alène, Reine de Golconde. . (1729–1817) *Monsigny*

Early Choral and Concerted Instrumental Music. Choir of the Musical Art Society

December 19

1. Scene from Orpheus . . . . . (1714–87) *Gluck*
2. *a.* With Verdure Clad } from the Creation . . (1732–1809) *Haydn*
   b. The Heavens are telling
3. Surprise Symphony . . . . . *Haydn*
4. *a.* Pastoral Scene
   b. I know that my Redeemer liveth } Messiah . . (1685–1759) *Handel*
   c. Hallelujah Chorus

Early Opera and Oratorio, Early Symphony. Soprano members of the Oratorio Society

January 9

1. Overture. Prometheus . . . . . (1770–1827) *Beethoven*
2. Lieder . . . . . (1796–1828) *Schubert*
3. Septet . . . . . *Beethoven*
4. Lieder . . . . . *Schubert*
5. Turkish March, from the Ruin of Athens . . . . . *Beethoven*

Culmination of Classical Period, Beethoven. German Song, Schubert

Mr. David Bispham

February 6

1. Overture. Scherzo and Finale . . . . . (1810–56) *Schumann*
2. Overture. Benvenuto Cellini . . . . . (1803–69) *Berlioz*
3. Hungarian Rhapsodie . . . . . (1811–86) *Liszt*

Piano and Orchestra

4. Overture. Fingal's Cave . . . . . (1809–47) *Mendelssohn*

Romantic Period. Miss Aus der Ohe

February 27

1. Serenade in D . . . . . (1833–97) *Brahms*
2. Violin Concerto . . . . . (1835) *Saint-Saëns*
3. Selections from Symphony . . . . . (1840–93) *Tschaikowsky*

Modern Symphonists. Violinist

March 26

1. Selections from Aïda . . . . . (1813–1901) *Verdi*
2. Selections from Die Meistersinger . . . . . (1813–83) *Wagner*
   Prelude and Chorale
   Song, "Am stillen Herd"
   Prelude, Act III., and Dance of Apprentices
   Quintet Chorale, "Awake"

Modern Opera. Soloists will be announced later

Tickets for these concerts are sold at the office of the Musical Art Society, 362 Fifth Avenue (the Æolian Building, near 34th Street). The office is open daily throughout the season from nine until six o'clock

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for piano (1881); "La Forêt Enchantée," symphonic ballad (1878); the Symphony for orchestra and piano on a Mountain Air (1886); Fantasia for oboe and orchestra on some folk-tunes (1888), "Tableaux de Voyage," pieces for piano (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures

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LOUIS SVECENSKI, Viola
ALWIN SCHROEDER, Violoncello

Programme

Schubert . . . Quartet in D minor (Op. Posth.)

Beethoven . Sonata for Piano and Violoncello, in A major

Kopylow . . . . Quartet in G major, Op. 15

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of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

***

These works by d'Indy have been played in Boston:—

ORCHESTRA: Variations, "Istar" (Symphony Concerts, Feb. 18, 1899, April 13, 1901); Suite, "Médée" (Symphony Concert, Feb. 10, 1900); Symphony for orchestra and piano on a Mountain Air (Symphony Concert, April 5, 1902); Introduction to Act I., "Fervaal" (Orchestral Club, Jan. 7, 1902).

CHAMBER MUSIC: Piano Quartet, Op. 7 (Ysaye and others, April 16, 1898, Kneisel Concert, Nov. 18, 1901); String Quartet, Op. 45 (Kneisel Concert, Dec. 3, 1900); Chanson et Danses for flute, oboe, 2 clarinets, horn, 2 bassoons (Longy Club, Jan. 9, 1901); Trio for clarinet, 'cello, and piano, Op. 29 (Longy Club, March 31, 1902); Suite in D major for trumpet, 2 flutes, string quartet, Op. 27 (Kneisel Quartet, Nov. 17, 1902); Fantasia for oboe and piano—the accompaniment was originally for orchestra — (Longy Club, Jan. 5, 1903, Messrs. Longy and Gebhard).

D'Indy's "Lied Maritime" has been sung here more than once.

Mme. Hopekirk played excerpts from d'Indy's "Tableaux de Voyage," for piano, on Dec. 13, 1902, and Jan. 17, 1903.

SYMPHONY NO. 4, IN E-FLAT, OP. 48 . . . ALEXANDER GLAZOUNOFF.

(Born at St. Petersburg, Aug. 10, 1865; now living at St. Petersburg.)

This symphony, composed at St. Petersburg in 1893, was published in 1894. The advertisement of the publisher in October of that year included also Glazounoff's "Triumphal March on the Occasion of the

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December 30, 1903, at 8 P.M.

THE MESSIAH.

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World's Columbian Exposition in Chicago, 1893," composed for a grand orchestra with chorus (*ad lib.*), Op. 40 (performed at Chicago, Aug. 3, 1893, at the Russian concert, V. J. Hlavac, of St. Petersburg, conductor); "Carnaval," overture, Op. 45; "Chopiniana," suite for orchestra, composed of Polonaise, Op. 40, II., Nocturne, Op. 15, Mazurka, Op. 50, IV., Tarantelle, Op. 43, orchestrated by Glazounoff; Valse de Concert for orchestra, Op. 47.

The symphony was performed at St. Petersburg (season of 1894–95), Cologne and Dresden (1895), Hamburg (1895–96), Mayence (1896), Amsterdam (1896–97), Magdeburg, Geneva; and in London by the Philharmonic Society (July 1, 1897) under the direction of the composer. It has also been performed at Berlin, Munich, Chemnitz, Sondershausen, and Dortmund.

It is scored for 3 flutes (two interchangeable with piccolos), 2 oboes, English horn, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, kettledrums, strings. It is dedicated to Anton Rubinstein.

There are only three movements, but an andante serves as introduction in each instance to the first and third.

The symphony opens with an Andante, E-flat minor, 9-8. After two measures of introduction a languorous melody is sung by the English horn. Cantabile passages for various instruments lead to the repetition of the theme (flutes, first and second violins), with sustaining chords in wind instruments and with figuration for clarinet, bassoon, violas, and 'cellos. Transitional measures lead to the main body of the first movement, Allegro moderato, E-flat major, 4-4. The first and expressive theme is played by various instruments against a characteristic, pulsating accompaniment, which is now in violas and second violins and now in horns and other wind instruments. It is

---

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AT 8.15

SECOND MATINEE

Saturday Afternoon, December 12

AT 2.30

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Miss SUSAN METCALFE	Soprano
Mr. FERRUCCIO BUSONI	Pianist
Frau PAULINE STRAUSS-DE AHNA (*Her first appearance in America*)	Soprano

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PART I. OLD AIRS AND SONGS

SE TU M' AMI	Pergolesi
QUAL FARFALLETTA	Handel
THE BEGGAR'S DAUGHTER OF BETHNAL GREEN	Old English
DER KUSS	Beethoven
VOI CHE SAPETE	Mozart

PART II. CLASSICAL GERMAN LIEDER

DER BLINDE KNABE WOHIN?	Schubert
WER MACHTE DICH SO KRANK? ALTE LAUTE WIDMUNG	Schumann
WIR WANDELTEN VORSCHNELLER SCHWUR AN DIE TAUBEN	Brahms

PART III. MISCELLANEOUS MODERN SONGS

VOIX DE FEMMES	Massenet
LA COCCINELLE	Bizet
EINKEHR TRAUM DURCH DIE DÄMMERUNG CÆCILIE	R. Strauss
STORCHENBOTSCHAFT	Hugo Wolf
NEUE LIEBE	Rubinstein

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sung passionately by violins, violas, and flutes. Poco più tranquillo. A suave theme for clarinet and first violins, and there is soon a return to the Allegro moderato with the first theme and its characteristic accompaniment. Più mosso, G minor, scherzando. A clarinet solo is answered by flute, oboe, and violins. A passing recollection of the Allegro moderato is followed by an episode, scherzando, with florid solo work, and an episode tranquillo is followed by a section più allegro ed agitato. The first theme of the Allegro moderato returns, and there is an organ-point in the basses. After more or less elaborate thematic treatment, the theme of the introductory Andante, E-flat minor, is heard, sung by flutes and violins. The reappearance of the first Allegro theme in an Allegro moderato of eight measures brings the end.

Second movement. Scherzo, B-flat, Allegro vivace, 6-8. A gay movement with first theme announced by clarinets against bassoons and second violins (pizz.). The contrasting section, poco meno mosso, tranquillo, begins with a clarinet theme against muted strings, while the rhythm is marked by first violins (pizz.) and flutes. The response is given to the first violins.

The Finale begins with an Andante, 4-4. A tender melody is given first to clarinet and violas against a quivering accompaniment of strings. The pace quickens, and a florid transitional episode with trumpet solo più mosso (allegro moderato) leads to the Allegro, E-flat, 2-2. The first theme of an energetic and robust nature is announced by bassoons, 'cellos, double-basses. This is developed with the full force of the orchestra. A theme appears in E major (flutes, first violins—piano, energico). An episode meno mosso e tranquillo in G, with oboe solo, introduces fresh material, and the original allegro tempo is resumed. There is elaborate thematic development in various tonalities until the original tonality is firmly established with the reappearance of the first theme of the Allegro. There is an acceleration until the pace is presto. This Finale is the most important portion of the work so far as a display of contrapuntal technic is concerned.

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Weber . . . . . Aria from "Der Freischütz"

Bruneau . . . . Entr'acte Symphonique from "Messidor"
(First time at these concerts.)

Wagner . . . . . "Waldweben," from "Siegfried"

Schubert . . . . . { *a.* "Gretchen am Spinnrade"
b. "Erlkönig"

Brahms . . . . . Symphony No. 2, in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

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A953

OVERTURE TO "EURYANTHE" . . . CARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Oct. 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on Aug. 29, 1823. Weber began to compose the overture on Sept. 1, 1823, and he completed it at Vienna on October 19 of that year. He scored the overture at Vienna, Oct. 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn-out."

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii.,

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No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

Weber wished the curtain to rise at this episode in the overtures, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. But neither the stage-manager nor the eccentric poet, who at the first performance cried out, as the aisles were thronged, "Make room, make room for me, I say! I tell you, I am the poet! the poet!" was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu

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Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress-rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns' "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.*

'Cellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda. The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

"Euryanthe" was performed in New York at the Metropolitan Opera House as late as Dec. 23, 1887.

The Liederkranz of New York gave the first act in concert form, Dec. 1, 1884.

RECITATIVE, "HOW TRANQUILLY I SLUMBER'D," AND ARIA, "SOFTLY SIGHING," FROM THE OPERA, "DER FREISCHÜTZ."

CARL MARIA VON WEBER.

(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich

*Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from London at Dresden (performed at Dresden, Dec. 14, 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe." The song for male voices, "At Weber's Grave," words by Wagner, was sung Dec. 15, 1844.

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Kind, music by Weber, was first performed at Berlin, June 18, 1821: It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*' " Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

RECITATIVE.

Wie nahte mir der Schlummer, bevor ich ihn geseh'n!
Ja Liebe pflegt mit Kummer stets Hand in Hand zu geh'n.
Ob Mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren uns zu wahren
Sende deine Engelschaaren!

Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freu'n.

Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der Liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

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Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich morgen treu bewähren!
Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

---

*How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!

Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,† dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form! 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

* The translation into English is by Natalia Macfarren.
† Here the translator follows an old English version, in which Rodolph was substituted for Max.

FOWNES' GLOVES

Will be worn longer this season than others,—that is, other gloves.

Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?
Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

The accompaniment is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, strings.

Weber began work on Agathe's scene Aug. 25, 1817; he completed this work Dec. 9, 1819.

***

The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of Dec. 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, Feb. 19, 1828, when Mr. Finn was announced as

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Caspar, and Mrs. Bernard* as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as Feb. 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

Agathe's recitative and aria were sung at a Symphony Concert in Boston by Miss Marie Jahn, April 18, 1891.

There are valuable studies of this aria, studies of pedagogic and æsthetic value, by Stephen de La Madeleine (Études Pratiques de Style Vocal, Paris, 1868, vol. i. pp. 63–141) and by Heinrich Dorn ("Streifzüge im Gebiete der Tonkunst," Berlin, 1879, pp. 94–106). The one by Dorn, translated into English, was published in the *Music Review* (Chicago, January, 1893, pp. 182–186).

ENTR'ACTE SYMPHONIQUE FROM "MESSIDOR" : : ALFRED BRUNEAU.

(Born at Paris, March 3, 1857; now living at Paris.)

"Messidor," a lyric drama in four acts and five scenes, poem by Émile Zola, music by Alfred Bruneau, was produced at the Opéra, Paris, Feb. 19, 1897. The cast was as follows: Véronique, Marie Blanche Deschamps-Jéhin; Hélène, Lucy Adeline Marie Bertrand, known as Berthet; Guillaume, Albert Raymond Gourron, known as Alvarez; Mathias, Jean François Delmas; Le Berger, Maurice Arnold Renaud; Gaspard, Jean Noté; Le Prêtre, Gallois. Julia Subra and Carlotta Clélia Isolina Zambeli were the chief dancers in the "symbolic ballet," "The Legend of Gold," which, originally at the beginning of the third act, served after the dress rehearsal as a prologue to the opera. Claude Paul Taffanel conducted. The opera was performed eleven times in 1897.

This Entr'acte Symphonique is a prelude to the fourth act, and it

*Mrs. Bernard was a Miss Tilden. Colonel Clapp's statement, in his "Records of the Boston Stage" (p. 256), that "Der Freischütz" was produced in 1827 by Horn and Mrs. Knight is not supported by newspapers of that year.

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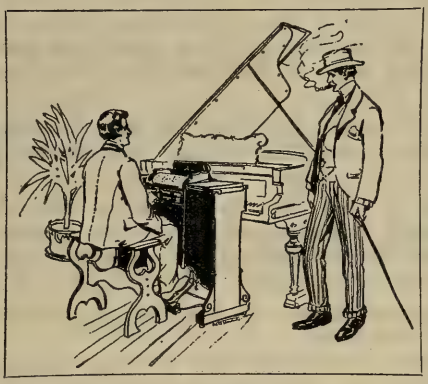

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leads into the music of that act. It is founded on certain typical themes of the opera.

The story of this "poem" told by Zola in prose is as follows: The workmen who live along the course of a gold-carrying river, l'Ariège, have been ruined since Gaspard turned the mountain torrent to his advantage, for he went up the river to set machinery there, and thus cut off the living of the less greedy. All the other gold-finders were obliged to turn to agriculture, and, as the soil is poor and there is no water, the dwellers in the valley know starvation. There is no water nearer than at two hours' distance from the village. Véronique shuts her door to Gaspard, whose daughter Hélène falls under the blazing sun of the Midi; but Guillaume, the son of Véronique, gives water to Hélène; he has grown up with her, and he loves her. Véronique, enraged, accuses Gaspard of having murdered her husband, whose mangled body was found at the foot of the Roche d'Enfer. "Dare to love her now," she cries to Guillaume, "the daughter of the assassin!" and she invokes the testimony of Mathias, a vagabond socialist. Now Mathias was the murderer.

There is an old legend that far in the rocks near by is an immense hall, a cathedral all of gold. There the child Jesus plays on the sand, and drops handfuls of it into the waters of a spring. The sand is changed into gold dust and is borne by the stream across the valley of Bethmale. If ever human eye should look on this cathedral, the miracle would cease, and all would be engulfed in the bowels of the earth.

Hélène is fond of Guillaume, but she wishes she were poor, to test his love. The peasants, fired by the speeches of Mathias, rush, led

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by Guillaume, to destroy the buildings and the machinery of Gaspard; but Véronique finds the grotto of the wondrous cathedral, and a hurricane hurls down the rock and dries up the stream. Gaspard and his daughter are ruined. Yet between Guillaume and Hélène still rises the figure of his murdered father, who had been found holding in his clenched fist a piece of gold, from which Véronique made a necklace. Mathias steals this necklace and is detected. He is led to confess that he, not Gaspard, was the assassin. There is a hymn of joy and love, and before the kneeling crowd the priest blesses the golden harvest, "with a sweeping gesture that fills the horizon."

***

Étienne Destranges in his study of "Messidor" identifies twenty-six typical themes. Five of them enter into the construction of this Entr'acte.

Lent et grave, E major, 3-4. The piece begins with a pedal, horns, against which the "Spring" theme enters in the third measure. The theme is sung pianissimo by harp, violas, 'cellos, and double-basses, and flutes are added. Moins lent: violins in octaves sing the theme. Un peu allégrement, 9-8: wind instruments and harp give out the theme of "Sowing." The movement grows faster little by little, and the "Water" theme appears. The theme of "Love" is joined to it, and then the theme of "Toil" is used. After an episode, très largement, there is a return to the "Spring" theme, and the curtain is raised to the pianissimo song of the strings against sustained chords of wind instruments. The Entr'acte is scored for piccolo, 2 flutes; 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, tuba, kettle-drums, big drum, cymbals, triangle, harp, strings.

"WALDWEBEN," FROM "SIEGFRIED," ACT II., SCENE 2.

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" (Life and Stir of the Forest). The

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piece is free in form. It is scored for 2 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to

*The spelling of the names of certain characters in the "Ring" is of Mr. Shaw's invention.

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say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns, and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and

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tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a human woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, Aug. 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaïde; Forest Bird, Lilli Lehmann.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

SYMPHONY NO. 2, IN D MAJOR, OP. 73 . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Johannes Brahms, the son of a Hamburg double-bass player, did not

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begin his musical career by writing a symphony which should complete the work of Beethoven. He possessed his soul in patience. Chamber music, choral works, piano pieces, songs, had made him famous before he attempted a symphony. His first symphony bears the opus number 68.

The Symphony in D was first performed at Vienna, Jan. 10, 1878. Brahms conducted it. The review written by Eduard Hanslick was of more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon

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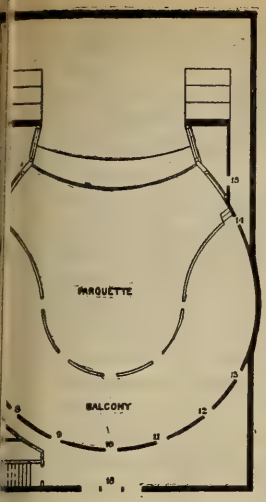

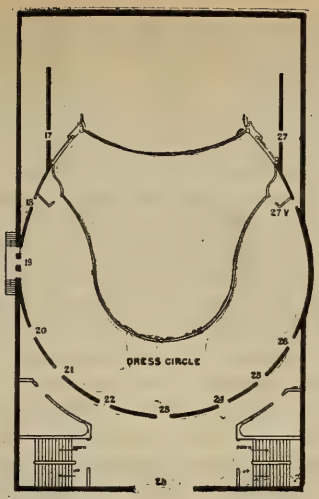

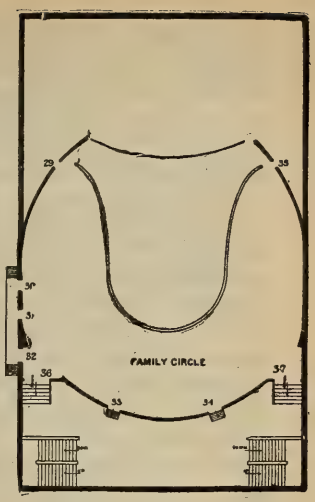

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the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that

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in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

This symphony was first played in Boston at a concert of the Harvard Musical Association, Jan. 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

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Paris, 31 Août, 1901. G. SBRIGLIA.

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PROGRAMME.

Goldmark . . . . . Overture, "Sakuntala"

Tschaikowsky . Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantino semplice.
Allegro vivace assai.
III. Allegro con fuoco.

Bruneau . . . . Entr'acte Symphonique from "Messidor"
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I. Andante.
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II. Scherzo: Allegro vivace.
III. Andante.
Allegro.

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Overture to "Sakuntala," in F major, Op. 13 . Carl Goldmark

(Born at Keszthely, in Hungary, May 18, 1830;* now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic Concert, Vienna, Dec. 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, Dec. 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, *s.d.*, in the "Moderne Musiker" series.)

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On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, Andante assai, in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bassoons. Mr. Apthorp fancies that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used alternately for brass, wood-wind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in wood-wind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story

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of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, Oct. 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, "L'Anneau de Cakuntala (Théâtre de l'Œuvre, Paris, Dec. 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. Probably the latest production of the drama was an adaptation in German by Marx Moeller, May 1, 1903, at the Royal Theatre, Berlin.

CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OP. 23.

PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of $30 a month.) In November of 1874 he wrote to his brother Anatol:

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The orchestration of the concerto was finished on Feb. 9, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of 6,000 roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, Jan. 21, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the

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advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

" 'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable;

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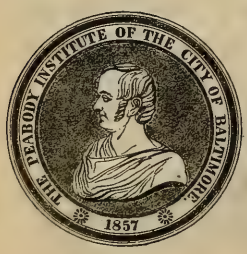

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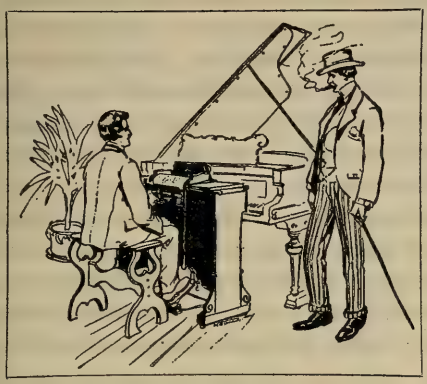

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passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing-up that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

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Will be worn longer this season than others,—that is, other gloves.

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874–75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

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The first performance of this concerto was at Boston, Mass., in Music Hall, Oct. 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

PART I.

Overture, "Jessonda" ..... *Spohr*

ORCHESTRA.

Grand Concerto (Op. 23) in B-flat (*sic*) ..... *Tschaikowski*
(Piano and Orchestra.)
HANS VON BÜLOW.

PART II.

Sonata quasi Fantasia (Moonlight Sonata) ..... *Beethoven*
HANS VON BÜLOW.

Overture, "Prometheus" ..... *Beethoven*

ORCHESTRA.

Grand Fantaisie (Op. 15) in C major ..... *Schubert*
(Arranged for piano and orchestra by LISZT.)
HANS VON BÜLOW.

Wedding March ..... *Mendelssohn*

ORCHESTRA.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

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The concerto was played again at the matinée October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at these concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph.

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the fate of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russians, and, as conductor of the Meiningen orchestra, this "Achilles of propagandists" gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, Jan. 20, 1885).

Nor was ingratitude a characteristic of Tschaikowsky, who was in turn one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, Nov. 1, 1875. The first performance in Moscow was Nov. 21, 1875, when Serge Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Modest Tschaikowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakoff and dated Moscow, Nov. 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American newspapers sent by von Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played here by the Boston Symphony Orchestra.

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octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

But Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,* and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary,"† by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short

* Tschaikowsky wrote from Brailow to Mrs. von Meck (May 9, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto." Tschaikowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*.

† The air is first heard with the words: —

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishing the parents great joy.

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coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettledrums, and strings.

Entr'acte Symphonique from "Messidor" . . Alfred Bruneau.

(Born at Paris, March 3, 1857; now living at Paris.)

"Messidor," a lyric drama in four acts and five scenes, poem by Émile Zola, music by Alfred Bruneau, was produced at the Opéra, Paris, Feb. 19, 1897. The cast was as follows: Véronique, Marie Blanche Deschamps-Jéhin; Hélène, Lucy Adeline Marie Bertrand, known as Berthet; Guillaume, Albert Raymond Gourron, known as Alvarez; Mathias, Jean François Delmas; Le Berger, Maurice Arnold Renaud; Gaspard, Jean Noté; Le Prêtre, Gallois. Julia Subra and Carlotta Clélia Isolina Zambeli were the chief dancers in the "symbolic ballet," "The Legend of Gold," which, originally at the beginning of the third act, served after the dress rehearsal as a prologue to the opera. Claude Paul Taffanel conducted. The opera was performed eleven times in 1897.

This Entr'acte Symphonique is a prelude to the fourth act, and it

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leads into the music of that act. It is founded on certain typical themes of the opera.

The story of this "poem" told by Zola in prose is as follows: The workmen who live along the course of a gold-carrying river, l'Ariège, have been ruined since Gaspard turned the mountain torrent to his advantage, for he went up the river to set machinery there, and thus cut off the living of the less greedy. All the other gold-finders were obliged to turn to agriculture, and, as the soil is poor and there is no water, the dwellers in the valley know starvation. There is no water nearer than at two hours' distance from the village. Véronique shuts her door to Gaspard, whose daughter Hélène falls under the blazing sun of the Midi; but Guillaume, the son of Véronique, gives water to Hélène; he has grown up with her, and he loves her. Véronique, enraged, accuses Gaspard of having murdered her husband, whose mangled body was found at the foot of the Roche d'Enfer. "Dare to love her now," she cries to Guillaume, "the daughter of the assassin!" and she invokes the testimony of Mathias, a vagabond socialist. Now Mathias was the murderer.

There is an old legend that far in the rocks near by is an immense hall, a cathedral all of gold. There the child Jesus plays on the sand, and drops handfuls of it into the waters of a spring. The sand is changed into gold dust and is borne by the stream across the valley of Bethmale. If ever human eye should look on this cathedral, the

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miracle would cease, and all would be engulfed in the bowels of the earth.

Hélène is fond of Guillaume, but she wishes she were poor, to test his love. The peasants, fired by the speeches of Mathias, rush, led by Guillaume, to destroy the buildings and the machinery of Gaspard; but Véronique finds the grotto of the wondrous cathedral, and a hurricane hurls down the rock and dries up the stream. Gaspard and his daughter are ruined. Yet between Guillaume and Hélène still rises the figure of his murdered father, who had been found holding in his clenched fist a piece of gold, from which Véronique made a necklace. Mathias steals this necklace and is detected. He is led to confess that he, not Gaspard, was the assassin. There is a hymn of joy and love, and before the kneeling crowd the priest blesses the golden harvest, "with a sweeping gesture that fills the horizon."

***

Étienne Destranges in his study of "Messidor" identifies twenty-six typical themes. Five of them enter into the construction of this Entr'acte.

Lent et grave, E major, 3-4. The piece begins with a pedal, horns, against which the "Spring" theme enters in the third measure. The theme is sung pianissimo by harp, violas, 'cellos, and double-basses, and flutes are added. Moins lent: violins in octaves sing the theme. Un peu allégrement, 9-8: wind instruments and harp give out the theme of "Sowing." The movement grows faster little by little, and the "Water" theme appears. The theme of "Love" is joined to it, and

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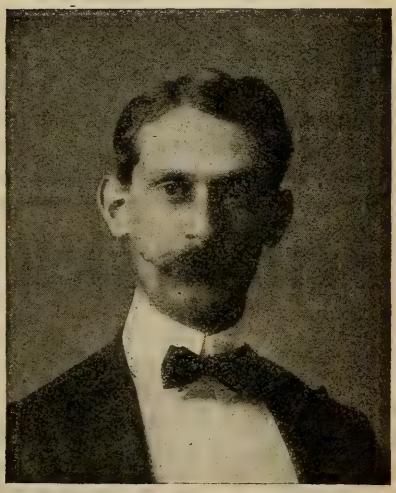

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then the theme of "Toil" is used. After an episode, très largement, there is a return to the "Spring" theme, and the curtain is raised to the pianissimo song of the strings against sustained chords of wind instruments. The Entr'acte is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, tuba, kettledrums, big drum, cymbals, triangle, harp, strings.

SYMPHONY NO. 4, IN E-FLAT, OP. 48 . . . ALEXANDER GLAZOUNOFF.

(Born at St. Petersburg, Aug. 10, 1865; now living at St. Petersburg.)

This symphony, composed at St. Petersburg in 1893, was published in 1894. The advertisement of the publisher in October of that year included also Glazounoff's "Triumphal March on the Occasion of the World's Columbian Exposition in Chicago, 1893," composed for a grand orchestra with chorus (*ad lib.*), Op. 40 (performed at Chicago, Aug. 3, 1893, at the Russian concert, V. J. Hlavac, of St. Petersburg, conductor); "Carnaval," overture, Op. 45; "Chopiniana," suite for orchestra, composed of Polonaise, Op. 40, II., Nocturne, Op. 15, Mazurka, Op. 50, IV., Tarantelle, Op. 43, orchestrated by Glazounoff; Valse de Concert for orchestra, Op. 47.

The symphony was performed at St. Petersburg (season of 1894–95), Cologne and Dresden (1895), Hamburg (1895–96), Mayence (1896), Amsterdam (1896–97), Magdeburg, Geneva; and in London by the Philharmonic Society (July 1, 1897) under the direction of the composer. It has also been performed at Berlin, Munich, Chemnitz, Sondershausen, and Dortmund.

It is scored for 3 flutes (two interchangeable with piccolos), 2 oboes, English horn, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, kettledrums, strings. It is dedicated to Anton Rubinstein.

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The symphony opens with an Andante, E-flat minor, 9-8. After two measures of introduction a languorous melody is sung by the English horn. Cantabile passages for various instruments lead to the repetition of the theme (flutes, first and second violins), with sustaining chords in wind instruments and with figuration for clarinet, bassoon, violas, and 'cellos. Transitional measures lead to the main body of the first movement, Allegro moderato, E-flat major, 4-4. The first and expressive theme is played by various instruments against a characteristic, pulsating accompaniment, which is now in violas and second violins and now in horns and other wind instruments. It is sung passionately by violins, violas, and flutes. Poco più tranquillo. A suave theme for clarinet and first violins, and there is soon a return to the Allegro moderato with the first theme and its characteristic accompaniment. Più mosso, G minor, scherzando. A clarinet solo is answered by flute, oboe, and violins. A passing recollection of the Allegro moderato is followed by an episode, scherzando, with florid solo work, and an episode tranquillo is followed by a section più allegro ed agitato. The first theme of the Allegro moderato returns, and there is an organ-point in the basses. After more or less elaborate thematic treatment, the theme of the introductory Andante, E-flat minor, is heard, sung by flutes and violins. The reappearance of the first Allegro theme in an Allegro moderato of eight measures brings the end.

Second movement. Scherzo, B-flat, Allegro vivace, 6-8. A gay movement with first theme announced by clarinets against bassoons and second violins (pizz.). The contrasting section, poco meno mosso, tranquillo, begins with a clarinet theme against muted strings, while the rhythm is marked by first violins (pizz.) and flutes. The response is given to the first violins.

The Finale begins with an Andante, 4-4. A tender melody is given first to clarinet and violas against a quivering accompaniment of strings. The pace quickens, and a florid transitional episode with trumpet solo più mosso (allegro moderato) leads to the Allegro, E-flat, 2-2. The first theme of an energetic and robust nature is announced by bassoons, 'cellos, double-basses. This is developed with the full force of the orchestra. A theme appears in E major (flutes, first violins—piano, energico). An episode meno mosso e tranquillo in G, with oboe solo, introduces fresh material, and the original allegro tempo is resumed. There is elaborate thematic development in various tonalities until the original tonality is firmly established with the reappearance of the first theme of the Allegro. There is an acceleration until the pace is presto. This Finale is the most important portion of the work so far as a display of contrapuntal technic is concerned.

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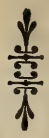

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OVERTURE, "A MIDSUMMER NIGHT'S DREAM," OP. 21.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves

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of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister Nov. 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, when the composer conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During the summer of that year Mendelssohn composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was at the New Palace, Potsdam, Oct. 14, 1843. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the King's Theatre, Berlin, on October 18 and the three

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following nights. The play puzzled, and highly respectable persons pronounced it vulgar; but the music pleased.

The overture was played in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet,* when Mendelssohn played for the first time in that country Beethoven's Pianoforte Concerto in E-flat. Sir George Smart, who returned from the concert with Mendelssohn, left the score of the overture in a hackney coach. So the story is told, but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's work at London in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

***

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on Thisbe's death, the delightful fairy songs and dances and entr'actes—all men, spirits, and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius, insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

***

*Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as a virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation.

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The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, ophicleide, kettledrums, and strings. The score of the whole of the music to "A Midsummer Night's Dream"—overture included—is dedicated to Heinrich Conrad Schleinitz.

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, *the* lucky man, on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for 'cellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garden. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

***

The overture was played for the first time in Boston at a concert

*Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines: —

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***

It may be said as a matter of contemporaneous interest that Mr. Victor Herbert, in his arrangement of the music for Mr. Nat Goodwin's revival of "Midsummer Night's Dream," has added to Mendelssohn's score transcriptions of certain "Songs without Words" and numbers based on phrases from the unfinished opera "Loreley" and from chamber music. He is not the first. When Shakespeare's comedy was revived by Beerbohm Tree (London, Jan. 10, 1900), an orchestral arrangement of Mendelssohn's "Song without Words" in C, No. 34, was added to the original score, and Miss Nielson sang "I know a Bank" to the melody of Mendelssohn's song, "Auf Flügeln des Gesanges."

***

Here is a partial list of music written expressly for Shakespeare's play:

"By the Simplicity of Venus' Doves," song by Hermia. Sir Henry Bishop, 1816. Sung by Miss Stevens.

"O Happy Fair! your Eyes are Loadstars." C. Smith, 1754, solo soprano, in the operatized version called "Fairies"; solos by E. J. Loder (1844) and Edward Hine; glee by W. Shield.

"Before the Time I did Lysander see." C. Smith, 1754. Song.

"Love looks not with the Eyes." C. Smith, 1754. Song.

"Over Hill, over Dale." Solo by T. Cooke (1840), Edward Fitz-

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william (1855), G. A. Macfarren (1856), J. F. Duggan (1862); duet by W. Wilson (1858); glee by W. Jackson (1770–75); part-song, Hatton.

"That very Time I said," called "Love in Idleness." Soprano solo sung by Mme. Vestris; T. Cooke (1840).

"I know a Bank." Solo by John Percy (died in 1797); duets by C. E. Horn (1827), J. Barnett (1830).

"You Spotted Snakes." Glee, W. B. Earle (1794), R. J. S. Stevens (1800?), G. A. Macfarren (1879), W. Hills (1865); solo, C. Smith (1794); "The Fairies' Song," J. Mount (1879).

"Through the Forest." Mrs. J. B. Gattie (1825?), solo.

"The Woosell Cock." Purcell's version is lost. Burney, song (1762); Anon.

"Flower of this Purple Day." Solo, C. Smith (1754).

"Lo, Night's Swift Dragons." Solo, T. Cooke (1840).

"Up and Down." C. Burney, solo (1762); C. Smith, solo (1754); T. Cooke, solo (1840).

"The tedious brief scene" of Pyramus and Thisbe was made into a mock opera, "Pyramus and Thisbe," by J. F. Lampe (1745).

"Now the Hungry Lion roars." Solos and chorus, R. Leveridge (1727); glee, Dr. Cooke (about 1775), R. J. S. Stevens (about 1790?), Sir Henry Bishop (1816); C. Smith (1794); solo for bass, W. Linley (1816). A setting by Bishop for four male voices was introduced in "Two Gentlemen of Verona," and Horn's setting was sung in "Merry Wives of Windsor."

ARIA, "PARTO, PARTO," FROM "LA CLEMENZA DI TITO."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

"La Clemenza di Tito," opera (*dramma serioso*) in two acts, the text

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by Caterino Mazzola (adapted from Metastasio), the music by Mozart, was ordered of the composer by the Estates of Bohemia for the coronation of Leopold II. at Prague. It was produced before an invited audience at the National Theatre, Sept. 6, 1791, the day of the coronation.

The aria, "Parto, parto" (No. 9), is sung by Sesto. The text is as follows:—

Parto, ma tu, ben mio,
Meco ritorna in pace:
Sarò qual più ti piace,
Quel che vorrai farò.

Guardami, e tutto obblio,
E a vendicarti io volo.
A questo sguardo solo
Da me si penserà.
Ah, qual poter, o Dei!
Donaste alla beltà.

The English prose translation of which is:—

SEXTUS.—I go; but thou, my beloved, return with me in peace: I will be what thou pleasest, I will do what thou wilt.

Look at me, and I forget all, and fly to avenge thee. My thoughts shall be only for that glance of thine. Ah, what power, ye gods, have ye given to beauty!*

The air is divided into three parts,—Adagio in B-flat major (3-4 time), Allegro in B-flat major (4-4 time), and Allegro assai in B-flat major (4-4 time). The orchestral accompaniment is scored for 2 oboes, clarinet solo, 2 bassoons, 2 horns, and strings. The part of Sesto was created by Carolina Perini.

The librettist, Caterino Mazzola, was a Venetian and a friend of da Ponte. He was appointed Court Poet at Dresden in 1782, and one of

* This translation is by Mr. W. F. Apthorp.

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his duties was to provide librettos for operas and cantatas. Metastasio's libretto in three acts was written in 1734, and Caldara was the first to set it to music, for the birthday festival of Charles VI., at Vienna, 1734.

This opera was ordered by the Estates of Bohemia for the coronation of Leopold II. Mozart was a sick man when he received the commission in August, but he buckled himself to the task. The opera was written and rehearsed within eighteen days. The *secco* recitatives were not by Mozart, but by his friend Süssmaier, who went with him to the first performance.

The earth was becoming impatient for Mozart. He was obliged to take medicine during his visit; he was very pale; and, although he now and then jested with friends, he was in doleful dumps, and when he took his leave he shed tears. The failure of the opera deepened his melancholy. Niemtschek thought the audience, in holiday humor, was unable to appreciate the music. The opera is a return to the old-fashioned *opera seria* in construction and character. For instance, the parts of Sextus and Annius, the lovers, were written for women and played and sung by them. An incredible opera to come after "Don Giovanni" and twenty-four days before the first performance of "The Magic Flute." Thus the Prague correspondent of the *Musikalisches Wochenblatt* (Berlin) wrote: "The music did not please, although it is by Mozart. This otherwise great composer appears to have forgotten the motto of Octavius, 'Make haste slowly!' Furthermore, only the arias and choruses were by him. The recitatives were composed by another. . . . Mozart is dead. He went home sick from Prague, and never recovered. They thought he was dropsical, and he died at Vienna toward the end of last week." This letter is dated Dec. 12, 1791. "Because his body swelled after his death, it is said

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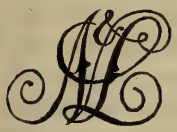
that he was poisoned. One of his last works is a Requiem, they say, which was performed at his funeral. Now he is dead, the Viennese will indeed discover what they have lost in him. Alive, he had constantly to do with a cabal, which he, it is true, used to irritate by his manners *sans souci*. Neither his 'Figaro' nor his 'Don Juan' had any luck in Vienna; the more conspicuous their success at Prague. Peace to his ashes."

Metastasio wrote the original libretto of "La Clemenza di Tito" at Vienna in 1734, the year in which his dearly beloved Marianni Bulgarini, called Romanina, the greatest female singer and actress of her time, died and bequeathed to him, after the death of her husband, all she had, to the amount of 25,000 crowns. Smug Dr. Burney remarks in his "Memoirs of the Life and Writings of the Abate Metastasio": "It seems as if the character and court of the Emperor Charles VI. had directed the muse of Metastasio to choose a virtuous prince for the principal hero of most of the musical dramas that were represented in the Imperial Theatre. The emperor was a religious prince and a rigid observer of decorum himself, which constantly kept licentiousness at a distance from his court. And the poet, naturally a friend to virtue and morality, seems to have gratified his own feelings by conforming to the serious sentiments of his Imperial Patron."

The story is practically the same, with change of characters, as that of Corneille's "Cinna; ou, la Clémence d'Auguste" (1639). Metastasio took for his hero Titus, "the lovely dearling and delightfull joy of Mankinde." Titus has unthroned Vitellius, whose daughter Vitellia is sore vexed because Titus does not woo her. She conspires with her lover Sextus, friend to the emperor, the latter's downfall. Titus exiles his sweetheart, Berenice, and prays Sextus to give him the hand of his sister, Servilia, who is already promised to Annius. Servilia tells the



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truth to Titus, who abandons his purpose, and now thinks favorably of Vitellia. She meanwhile goes on with her plot. There is a report that Titus has been assassinated. Sextus, about to escape, is imprisoned, but out of love for Vitellia is silent. Vitellia, to save him, declares in the amphitheatre, as Sextus is about to be put to death, that she alone is guilty of instigating the plot. Titus pardons all.

Zelter wrote to Goethe: "Such a Titus, who is in love with every woman who wishes to kill him, is yet to be born."

This text was set to music by many besides Caldara and Mozart,—Leo, Hasse, Wagenseil, Pampani, Perez, Gluck, Adolfati, Jomelli, Cocchi, Naumann, Bernasconi, Anfossi, Sarti, Holzbauer, Guglielmi, Apell, Ottani, Niccolini, Galuppi, Grua, Mazzoni.

There is a curious passage in the "Osservazione sopra i Drammi dell' Abate Metastasio," published at Nice in 1785:—

"In the 'Clemenza di Tito,' as in some of his other works, Metastasio has dared to beat down the idol to which modern music has offered so much incense, namely, the Duet. We applaud his boldness. The fierce and furious Vitellia was not permitted to warble along with the foolish Sextus or the gentle Titus. But if this opera is again brought on the stage in our time, who knows what nonsense may be introduced into it by the tribe of stage-poets, here to supply a duet, there to introduce a rondeau, now in compliance with the dictates of caprice, and now to satisfy the demands of ignorance!" For strictures on the revision of this libretto by Mazzola, whom da Ponte declared to be "an elegant poet and the first who has known how to write an opera-buffa," and for objections to the undramatic character of Mozart's opera, see George Hogarth's "Memoirs of the Musical Drama," vol. i. pp. 338–340 (London, 1838).

"La Clemenza di Tito" was the first of Mozart's operas to be performed in England. It was produced at the King's Theatre, London, March 27, 1806, for Elizabeth Billington's benefit. Honest Mr. Parke, oboist and gossip, wrote: "In this charming opera Billington, who was ably supported by Braham, made a display of talent rarely witnessed; and the music stamps the composer of it as the greatest musical genius of the age. Mrs. Billington, with whom I had lived on terms of friendly intimacy for several years, sent me a ticket. . . . I was highly gratified with the refined science, elegant taste, and natural simplicity displayed in this fine production."

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This aria was sung at a Symphony Concert in Boston by Miss Rosa Olitzka.

"THE IDEAL" (AFTER SCHILLER), SYMPHONIC POEM NO. 12

FRANZ LISZT.

(Born at Raiding, near Ödenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

"Die Ideale" was projected in the summer of 1856, but it was composed in 1857. The first performance was at Weimar, Sept. 5, 1857, on the occasion of unveiling the Goethe-Schiller monument. The first performance in Boston was by Theodore Thomas's orchestra, Oct. 6, 1870. The symphonic poem was played here at a Symphony Concert on Jan. 26, 1889.

"Die Ideale" is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, cymbals, strings.

The argument of Schiller's poem, "Die Ideale," first published in the *Musenalmanach* of 1796, has thus been presented: "The sweet belief in the dream-created beings of youth passes away; what once was divine and beautiful, after which we strove ardently, and which we embraced lovingly with heart and mind, becomes the prey of hard reality; already midway the boon companions—love, fortune, fame, and truth—leave us one after another, and only friendship and activity remain with us as loving comforters." Lord Lytton characterized the poem as an "elegy on departed youth."

Yet Liszt departed from the spirit of the elegy, for in a note to the concluding section of the work, the Apotheosis, he says: "The holding fast and at the same time the continual realising of the ideal is the

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highest aim of our life. In this sense I ventured to supplement Schiller's poem by a jubilantly emphasizing resumption of the motives of the first section in the closing Apotheosis." Mr. Niecks, in his comments on this symphonic poem, adds: "To support his view and justify the alteration, Liszt might have referred to Jean Paul Richter's judgment, that the conclusion of the poem, pointing as it does for consolation to friendship and activity, comforts but scantily and unpoetically. Indeed, Schiller himself called the conclusion of the poem tame, but explained that it was a faithful picture of human life, adding: 'I wished to dismiss the reader with this feeling of tranquil contentment.' That, apart from poetical considerations, Liszt acted wisely as a musician in making the alteration will be easily understood and readily admitted. Among the verses quoted by the composer, there are eight which were omitted by Schiller in the ultimate amended form of 'Die Ideale.' The order of succession, however, is not the same as in the poem; what is 1, 2, 3, 4, 5 with Liszt is 1, 4, 3, 2, 5 with Schiller. The musician seized the emotional possibilities of the original, but disregarded the logical sequence. And there are many things which the tone-poet who works after the word-poet not only may but must disregard. As the two arts differ in their nature, the one can be only an imperfect translator of the other; but they can be more than translators,—namely, commentators. Liszt accordingly does

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not follow the poem word for word, but interprets the feelings which it suggests, 'feelings which almost all of us have felt in the progress of life.' Indeed, programme and music can never quite coincide; they are like two disks that partly cover each other, partly overlap and fall short. Liszt's 'Die Ideale' is no exception. Therefore it may not be out of place to warn the hearer, although this is less necessary in the present case than in others, against forming 'a grossly material conception of the programme,' against 'an abstractly logical interpretation which allows itself to be deceived by the outside, by what presents itself to the first glance, disdains the mediation of the imagination.'"

THE IDEAL.

Then wilt thou, with thy fancies holy—
Wilt thou faithless, fly from me?
With thy joy, thy melancholy,
Wilt thou thus relentless flee?
O Golden Time, O Human May,
Can nothing, Fleet One, thee restrain?

Must thy sweet river glide away
Into the eternal Ocean-Main?
The suns serene are lost and vanish'd
That wont the path of youth to gild,
And all the fair Ideals banish'd
From that wild heart they whilom fill'd.*

Andante, 4-4. A cry of the wood-wind instruments with violoncellos and double-basses (pizz.) is followed by a mournful horn solo unaccompanied. The cry is repeated in a chromatically changed form, and the clarinet takes up the short song of the horn. Violas and violoncellos, questioning, lead to the main body of the work.

* This and the following versified translations into English are by Lord Lytton.

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AUFSCHWUNG (ASPIRATION).

The Universe of things seem'd swelling
The panting heart to burst its bound,
And wandering Fancy found a dwelling
In every shape—thought—deed and sound.

. . . . . .

*As a stream slowly fills the urn from the silent springs of the mountain and anon overflows its high banks with regal waves, stones, rocks, and forests fling themselves in its course, but it rushes noisily with proud haste into the ocean.

Thus happy in his dreaming error
His own gay valor for his wing,
Of not one care as yet in terror
Did Youth upon his journey spring;
Till floods of balm, through air's dominion,
Bore upward to the faintest star—
For never aught to that bright pinion
Could dwell too high, or spread too far.

Allegro spiritoso, 2-2, F major. Fiery passages for strings are developed out of the opening motive for violins, as are other melodic fragments, among them a strongly pronounced motive for the basses. The crescendo leads to a climax,—the proclamation fortissimo of the chief theme, the motive of the Ideal. A phrase leads to a repetition of this theme, which is now continued, and out of the syncopated rhythm of this continuation comes a more rhapsodic theme (clarinet), introduced and supported by gentle chords in the wood-wind. The Ideal motive appears as an expressive song for 'cellos. Then follows a section, D major, Quieto e sostenuto assai, 3-4, a musical illustration of the lines:—

How fair was then the flower, the tree!
How silver-sweet the fountains fall!
The soulless had a soul to me!
My life its own life lent to all!

* As these eight lines of Schiller's poem are not in Lord Lytton's poetical translation, the prose of Mr. Niecks is used.

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As once, with tearful passion fired,
The Cyprian sculptor clasp'd the stone,
Till the cold cheeks, delight inspired,
Blush'd—to sweet life the marble grown;
So youth's desire for Nature!—round
The Statue, so my arms I wreathed,
Till warmth and life in mine it found,
And breath that poets breathe—it breathed.

The theme of this section (flute, violins, 'cellos) is formed out of the previous introduction and rhapsodic clarinet figure. With ever-increasing pace a crescendo leads to the repetition of the Ideal motive, allegro molto mosso. The fiery theme of the first allegro appears, and this is used in illustration of the lines:—

And aye the waves of life how brightly
The airy Pageant danced before!—
Love showering gifts (life sweetest) down,
Fortune, with golden garlands gay,
And Fame, with starbeams for a crown,
And Truth whose dwelling is the day.

The Ideal and the rhapsodic motives are used, but the yearning and the striving end in

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ENTTÄUSCHUNG (DISILLUSION).

Ah! midway soon lost evermore,
After the blithe companions stray;
In vain their faithless steps explore,
As one by one they glide away.

. . . . . .

And ever stiller yet, and ever
The barren path more lonely lay.

Andante. The themes of bold and longing youth are now presented in far different form and in duller orchestral colors. The theme of glamour and the Ideal motive are transformed into themes of mourning or despair.

Who, loving, lingered yet to guide me,
When all her boon companions fled,
Who stands consoling yet beside me,
And follows to the House of Dread?

There is this answer:—

Thine, Friendship, thine the hand so tender,
Thine the balm dropping on the wound,
Thy task, the load more light to render,
O earliest sought and soonest found!

The transformed Ideal motive is now given to horn and solo 'cello. Freedom from mournfulness comes only with

BESCHÄFTIGUNG (OCCUPATION).

And thou, so pleased, with her uniting,
To charm the soul-storm into peace,
Sweet Toil, in toil itself delighting,
That more it labored, less could cease,
Tho' but by grains thou aid'st the pile
The vast Eternity uprears,
At least thou strik'st from Time the while
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Più moderato, maestoso, con somma passione, F major, 4-4, begins with the Ideal motive (wind instruments), broader than before and with brilliant figuration in the strings. The theme of youth's glamour becomes rhythmically light and free, Allegro vivace, and the early poetic and rhapsodic theme appears, transformed. There is a long crescendo, at first a stretto, which begins *pp* with a theme evolved from the Ideal motive, and ends in the final jubilation with transformations of the glamour and Ideal themes *fff*.

***

Liszt and his Princess Carolyn Sayn-Wittgenstein were both sick in the spring of 1857, and the letters written by Liszt to her during this period are of singular interest. Yet Liszt went about and conducted performances until he suffered from an abscess in a leg and was obliged to lie in bed. On the 30th of January Liszt had written to a woman, the anonymous "Friend": "For Easter I shall have finished 'Die Ideale' (symphony in three movements)"; and in March he wrote the Princess that he was dreaming of "Die Ideale." In May he went to Aix-la-Chapelle to conduct at a music festival, and in July he returned to that town for medical treatment. He wrote the Princess (July 23) that he had completed the indications, the "nuances," of the score that morning, and he wished her to see that the copyist should prepare the parts immediately,—6 first violins, 6 second violins, 4 violas, and 5 double-basses.

The performance at Weimar excited neither fierce opposition nor warm appreciation. Liszt conducted the work at Prague, March 11, 1858, and it appears from a letter to the Princess that he made cuts and alterations in the score after the performance. Hans von Bülow produced "Die Ideale" at Berlin in 1859, and the performance stirred up strife. Bülow thought the work too long for the opening piece,

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and preferred to put it in the second part. Then he changed his mind; he remembered that Liszt's "Festklänge" was at the end of a concert the year before in Berlin, and that many of the audience found it convenient to leave the hall for the cloak-room during the performance. A few days later he wrote that he would put it at the end of the first part: "My first rehearsal lasted four hours. The parts of 'Die Ideale' are very badly copied. It is a magnificent work, and the form is splendid. In this respect I prefer it to 'Tasso,' to 'The Preludes,' and to other symphonic poems. It has given me an enormous pleasure—I was happier than I have been for a long time. Apropos—a passage, where the basses and the trombones give the theme of the Allegro, a passage that is found several times in the parts is cut out in the printed score"—Raaman names 1859 as the date of publication, while others say the score was published in 1858—"I have left this passage as it is in the parts; for I find it excellent, and the additional length of time in performance will be hardly appreciable. It will go, I swear it!" The concert was on Jan. 14, 1859, and, when some hissed after the performance of "Die Ideale," Bülow asked them to leave the hall. A sensation was made by this "maiden speech," as it was called. (See the pamphlet, "Hans v. Bülow und die Berliner Kritik," Berlin, 1859, and Bülow's "Briefe," vol. iii. pp. 202, 203, 205, 206, Leipsic, 1898.) Bülow was cool as a cucumber, and directed the

next piece, Introduction to "Lohengrin," as though nothing had happened. The Princess of Prussia left her box, for it was nine o'clock, the hour of tea; but there was no explosion till after the concert, when Bülow was abused roundly by newspaper article and word of mouth. He had promised to play two piano pieces at a Domchoir concert the 22d, and it was understood that he would then be hissed and hooted. The report sold all the seats and standing places. Never had he played so well, and instead of a scandalous exhibition of disapproval there was the heartiest applause. Liszt conducted "Die Ideale" at Bülow's concert in Berlin on February 27 of that year, and there was then not a suspicion of opposition to work or composer.

Bülow after the first performance at Berlin advised Liszt to cut out the very last measures. "I love especially the thirds in the kettle-drums, as a new and bold invention—but I find them a little too ear-boxing for cowardly ears.* . . . I know positively that these eight last drumbeats have especially determined or rather emboldened the opposition to manifestation. And so, if you do not find positive cowardice in my request—put these two measures on my back—do as though I had had the impertinence to add them as my own. I almost implore this of you!"

In 1863 Bülow sent Louis Köhler his latest photograph, "Souvenir

* "Mais je les trouve trop peu 'ohrfeigend' pour les 'feige Ohren.'"

Hints for Christmas

Sometimes there are off years in Calendars and Cards, just as there are off days in our lives

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du 14 janvier, 1859." It represents him standing, baton in hand; on a conductor's desk is the score of "Die Ideale," and there is this inscription to Liszt: "'*Sub hoc signo vici, nec vincere desistam,*' to his Master, his artistic Ideal, with thanks and veneration out of a full heart. Hans v. Bülow, Berlin, Oct. 22, 1863." Liszt wrote Bülow from Budapest (Jan. 3, 1873): "You know I profess not to collect photographs, and in my house portraits do not serve as ornaments. At Rome I had only two in my chamber; yours—that of 'Die Ideale,' '*Sub hoc signo vici, nec vincere desistam*'—was one of them."

It appears that others wished to tinker the score of this symphonic poem. Bülow wrote the Princess Carolyn Sayn-Wittgenstein (Feb. 10, 1859) that he had anticipated the permission of Liszt, and had sent "Die Ideale" to Leopold Damrosch, who would have the parts copied and produce the work in the course of the month at Breslau. Carl Tausig produced "Die Ideale" at Vienna for the first time, Feb. 24, 1861, and in a letter written before the performance to Liszt he said: "I shall conduct 'Die Ideale' wholly according to your wish, yet I am not at all pleased with Damrosch's variante; my own are more plausible, . . . and Cornelius has strengthened me in my belief." When "Die Ideale" was performed again at Vienna, in 1880, at a concert of the Society of Music Friends, led by the composer, Eduard Hanslick based his criticism on the "witty answer" made by Berthold Auerbach to a noble dame who asked him what he thought of Liszt's compositions. He answered by putting another question: "What would you think if Ludwig Devrient, after he had played Shakespeare, Schiller, and Goethe with the complete mastery of genius, had said to himself in his fiftieth year: 'Why should I not be able also to write what I play so admirably? I'll be no longer a play actor; henceforth I'll be a tragic poet'?"

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"Die Ideale" was performed for the first time in England at a concert at the Crystal Palace, April 16, 1881, with August Manns conductor. The *Musical World* (London, April 30) published a picture, "After the Ideals," in which a physician is represented as feeling a patient's pulse. This dialogue is added:—

HOTEL MANNS.

PATIENT. Oh!
DOCTOR (*calmly*). So!
PATIENT (*groans*). No—ah!
DOCTOR (*feeling pulse*). Whoa! Don't go into convulsions.
PATIENT. Can't help it; lost my wits.
DOCTOR (*aside*). No great loss. (*Aloud*) But for example—
PATIENT (*groans*). But yes—it's—
DOCTOR (*peevishly*). What?
PATIENT. Ideals—oh!
DOCTOR. Pooh! Try Reals (*administers Mozart-drops*).

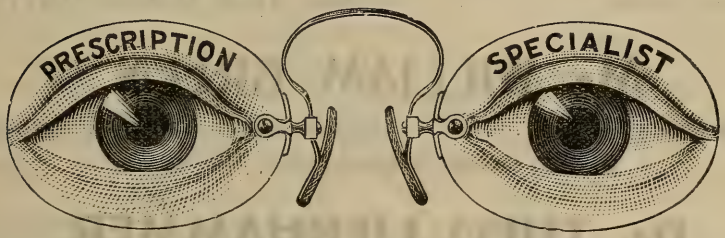
ENTR'ACTE

LISZT AND WAGNER.

BY VERNON BLACKBURN.

The position of Liszt in the musical world cannot but be considered as curious. Not recognized nearly to the extent of his real merits, he is used as a sort of convenient stalking-horse when an antagonistic critic desires to be angry with somebody, he knows not wherefore, and with certain aspects of music, he knows not why. The task of proving the righteousness of anger on occasions of this sort is not, one may say at once, a very difficult affair. There are as many stock phrases to be used of Liszt when a man has a mind to abuse him as are to be

FRANK MÜLLER



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found in Ahn's "First Course in French" when it is desired that the young mind should learn the daily phrases of customary life. We know them, all of us. The kind of thing is summed up deliciously in Sir F. Burnand's "The lion is eating the gardener; and call me at four in the morning."

Stereotyped so are the phrases that you encounter concerning the work of Liszt. "Brilliant and showy," "shallow and insignificant," "flashy and cold," "dazzlingly uninspired"—this is practically the stock-in-trade when the conventional criticism on Liszt, as he is regarded here and there somewhat thoughtlessly, has to be uttered, as recently it was uttered in a weekly contemporary. It is difficult to tilt against a melodramatic tradition—for in all wrong traditions there is a world of melodrama; but that need not prevent one from attempting to disentangle the melodramatic Liszt from the man as he really was in his purpose and in his ambition, no less than in his achievement.

With the details of Liszt's career it is not necessary to deal here; rather let us concern ourselves with the very real influence which he wielded in the serious interests of music, and with the fruits of that influence as it has spread even to contemporary writers. To begin with,

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Wagner's musical debt to Liszt was enormous. Wagner possessed one of those wonderful minds that, combining the critical faculty with enormous creative genius, could detect in the smallest musical surprise the basis of a new and independent structure. Many such surprises did he find in Liszt. You can trace over and over again in Liszt's works germs that were afterwards to be put to great and magnificent purpose by Wagner. That was surely no pose on Wagner's part which voiced an admiration for Liszt's work, in spite of that enthusiasm at times seeming excessive; yet that he had such an admiration there are his written words to show; and Wagner was not one who, for any earthly motive, was accustomed, in the matter of his art, to say the thing that was not. Musically, there is no doubt in the world that Liszt did, on the creative side of art, very materially influence Wagner; and that is surely some reason why one should not take it for granted that Liszt as a composer was utterly impossible, poor in inspiration, and thin in musical idea.

Incidentally, through the direct line of Wagner, Liszt made his influence felt upon the whole world of modern music. Let it be granted that in his magnificent efforts to encourage a new order of things his personal contribution to that which was to be is at times inchoate, at times diffuse and violent; there still, however, remains a large residuary element in his compositions which, if not of the purest gold, is of the finest silver. Let us grant, too, that there was something of the virtuoso so ingrained in him that he could not shake it off, even in the hour of composition. The whole trend of his life leaned towards

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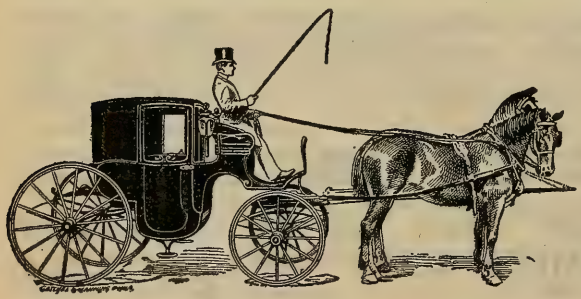

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the side of virtuosity; nothing could have been more natural, therefore! The fact remains, however, that the virtuoso was not necessarily too much for the writer, in the long run; and we have but small sympathy with the wholesale condemnation which scornfully dismisses to the rag-bag the work of one who was so powerful an influence in directing the stream of destiny in the progress of musical thought.

It appears to be the destiny of Liszt, then, in some respects to share the fate of all the "forerunners." They prepare the way; they look ahead; they call to the great artists to follow them; and because the great artists hear the call these come into a prepared kingdom. In regard to Liszt, however, we have qualified the thought with the words, "in some respects." For, as a matter of fact, the actual body of work which he has left behind him by no means deserves, apart from its immediate effect on the art of the future, to come under the ban of cheap curses and contemptuous cursoriness of allusion. It possesses at times singular qualities that make for endurance; and, though it would be absurd to extol it with unreasonable superlatives, it is equally absurd to condemn it with wholesale dismissal.

THE ABSOLUTE AND THE DRAMATIC IN MUSIC.

BY VERNON BLACKBURN.

The absolute and the dramatic in music are such totally different things, and yet come so certainly from the same source, that in their connection one can, by way of appropriate quotation, attach to them Wordsworth's phrase: "Like, yet oh! how different!" It is very rare that

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the master of dramatic music is also a master of absolute music. History in music alone proves that fact. Out of the dim historical records of music in the past one constantly sees the struggle between the two forms of the same art by the fact of each making attempt to show a brave front as a separate and individualized achievement.

In Plain-Song, for example, there are examples of both endeavors, It is true that the tendency of this ancient music is towards the absolute in music. Now and again, in some hymn to the Martyrs of Christianity. there breaks forth a martially dramatic sound; and again, in some virginal chant, you encounter a tenderness and a purity of intonation that surely belongs to the supernal drama which so many have tried to reach through peaceful issues, through quiet and confident sentiments of worship. But, on the other hand, there is a wide and extensive field of musical art which, although the subjects of it are dramatic enough, is distinguished by an absolutism—a sort of phraseological convention—which is entirely without affinity to the art of drama.

From this point it is interesting to descend historically, bridging over many a year, many a century, to the time when dramatic and absolute music, like the friends in Jean Ingelow's poem, took leave of one another because the stream between them had grown too broad for the touching of hands. Setting on one side lesser names, Gluck assuredly began the great change. In him the inspiration of dramatic music came as a flash, as a revelation. He was a prophet, symbolically speaking, of "mixed mathematics." He threw his life, his genius, into that scale, and thereby he won his game both from the contemporary and

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from the historical point of view. As he increased on the dramatic side, however, he decreased on that of the absolute. Any study of his work will prove as much.

The present writer has lately been at some pains to reacquaint himself with the ballet music from "Armide." Now, "Armide" is a most exquisite work; in formal melody Gluck concealed a dramatic significance, a persuasiveness of characterization, that were altogether amazingly notable. Yet the ballet music is as feeble as anything signed "Ch. Gluck" could ever be imagined. It is symmetrical in form—that, of course, is part of his contemporary spirit; but into dramatic melodies, such as the "Piango, il mio ben" or the "Divinités du Styx," or, in the divine recitative, "Euridice, ove sei," he contrived to infuse so original a spirit that formalism was thereby enabled to complete a triumph that is rarely possible to that much-maligned aide-de-camp of the arts. But it is not here that the argument ends.

Wagner, the direct descendant of Gluck, the artist who more than any other musical artist fulfilled the musico-dramatic teachings of that great man, practically stood upon the same rostrum as the elder master. Wagner without dramatic significance is like the princess in the story, who could work no enchantment when her magic tablet was turned topsy-turvy. He composed, certainly, but the work, shorn of drama, was not art; in Du Maurier's curious phrase, "he did not dream true."

This is not to say that occasionally either of these great men did not, now and then, despite their genius, write pages of purely instrumental music which were not of the highest value. But even then the spirit of

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their drama was upon them; but this is rare. Gluck achieved the thing when he wrote the "Chaconne" associated with "Alceste." In each case, however, it is clear that the dramatic association went far to ensure the success of these experiments in absolute instrumental music. Nor does it seem possible to remember in music more than one name constantly associated, in its superlative form, with each side of the musical art. It is well known that Mendelssohn desired deeply to write a great operatic work; but death cut him away from his ambitions. The man whom Mendelssohn and Gounod admired above all men as an art creator of musical forms alone did this thing; and, to conclude, one wonders what John Sebastian Bach would have made of the operatic formula had it come his way. Doubtless in this, as in all things else musical, he would have attained the summit; one thinks so with particular feeling in recalling certain choruses from the St. Matthew "Passion."

SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM "L' ALLEGRO, IL PENSEROSO, ED IL MODERATO."

GEORGE FRIDERIC HANDEL.

(Born at Halle, Feb. 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato," in 1740. He began it January 19 and finished it February 9. The winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

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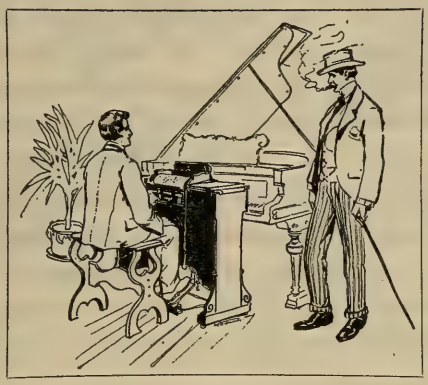

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The first performance of the cantata was on Feb. 27, 1740, at the Lincoln Inn Fields Theatre, in London. The cantata was repeated four times that season.

The London *Daily Post* of Feb. 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day will be performed 'L' Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5*s.*; first gallery, 3*s.*; upper gallery, 2*s.* Pit and gallery opened at four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among
I woo to hear thy even-song.
Or, missing thee, I walk unseen
On the dry, smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon.

The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

Milton's "L' Allegro" and "Il Penseroso"* were used for the text,

*So it is in Milton and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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That's all you need to know about a glove.

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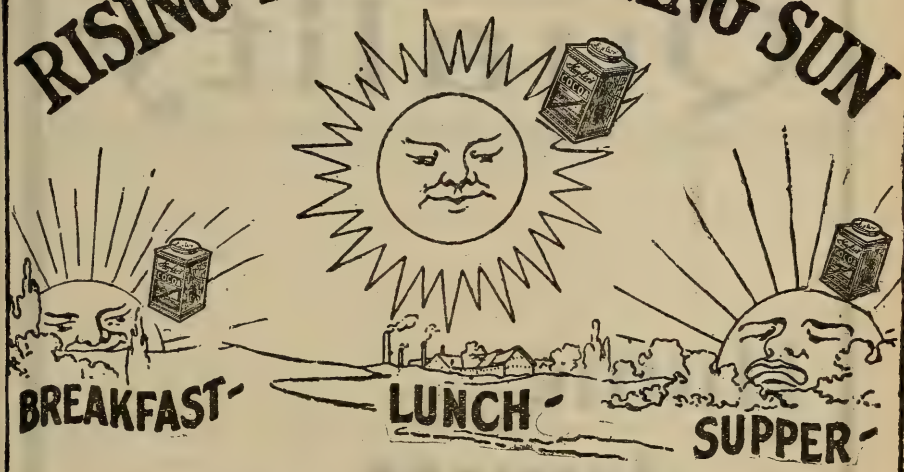

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but Charles Jennens did not hesitate to add a third part, "Il Moderato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solimon the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear away the oyster shells or any other obstacle that might impede his progress." He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he was a benevolent man, generous to the arts, and he was the enthusiastic admirer and stanch friend of Handel.

SYMPHONY IN D MAJOR, NO. 2, OP. 36. LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

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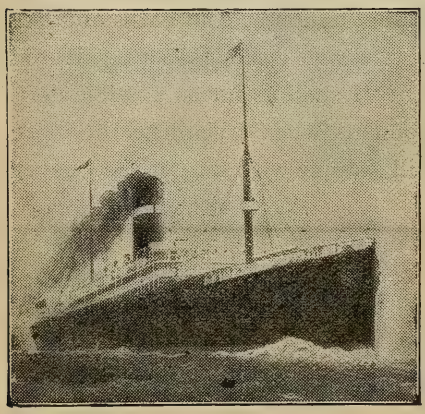
Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. It was at Heiligenstadt that he wrote the document known as "Beethoven's will," which, addressed to his "brothers, Carl, —— Beethoven," drips yew-like melancholy.

In this condition of gloom and despair, Beethoven wrote his second symphony, which is full of innocent pleasure, frank gayety, "pleasing badinage." As Berlioz says: "The first Allegro that follows the admirable Adagio is of headlong dash. The Andante"—Berlioz refers to the Larghetto—"is not treated in the manner of that in the First Symphony. The theme is not worked in canonic imitation, but a frank, pure song,



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exposed at first by the strings, then ornamented with rare elegance by means of delicate figures, whose character never strays far from the sentiment of tenderness that is the distinctive feature of the chief thematic idea. There is a ravishing portrayal of innocent pleasure, which is scarcely shadowed by a few moments of melancholy. The Scherzo is as frankly gay in his capricious fancy as the Larghetto has been wholly calm and happy, because everything is smiling in this symphony."

How is it then with those who insist that music always reflects the mental condition of the composer?

In a sketch-book that is dated 1801–1802 the theme of the Larghetto appears as given to the horns.

The Symphony in D was first performed at a concert given by Beethoven at the Theater an der Wien, April 5, 1803. The other numbers of the programme were his oratorio, "Christus am Oelberge," First Symphony, Concerto in C minor for piano and orchestra. Certain pieces that had been rehearsed were omitted, that the concert might not be too long. The prices of admission were raised; some were doubled; the prices of the reserved seats were tripled. The receipts amounted to 1,800 gulden. The concert began at six o'clock. The rehearsal,

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which began at 8 A.M., was most unsatisfactory until Prince Karl Lichnowsky ordered cold meats, bread and butter, and wine to be brought in large baskets.

The reviews of the new works were few and cool. One critic declared in the *Zeitung für die elegante Welt* that the First Symphony was superior to the Second, because the First was written throughout with more spontaneity and ease, while the attempt in the Second to achieve something new and surprising was too evident. Another critic (1804) said many strange modulations should be cut out. Another, in 1805, wrote that the symphony was too long, the too frequent use of the wind instruments destroyed the effect of beautiful passages, the Finale was too bizarre, savage, noisy; but he admitted wealth of new thought, depth of knowledge, original expression, in this work of a powerful genius. Spazier likened the symphony unto a repulsive monster, a wounded serpent "which would not die, and in dying (in the Finale) still dealt vain but furious blows with his tail, stiffened by the last agony."

The symphony was published in 1804. It was arranged by Ries as a trio for piano, violin, and 'cello, and Beethoven revised it; by Ebers as a nonet; by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*; by Hummel as a quartet for piano, flute, violin, and violoncello.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings. It is dedicated to Prince von Lichnowsky.

The first movement opens with a long introduction, Adagio molto, in D major, 3-4. It is rich in thematic material. A fortissimo unison in D minor hints strongly at a passage in the first movement of the Ninth Symphony. The first theme (violas and 'cellos) of the main body of the movement, Allegro con brio, in D major, 4-4. The sub-

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sidiary theme is in A minor, and the second chief theme is announced in A major by clarinets, bassoons, and horns, piano, answered in fortissimo by full orchestra. It is stated that Beethoven's fondness for themes of comparatively trifling importance is first observed in the free fantasia of this movement.

The second movement, Larghetto, A major, 3-8, is in sonata form. The melodious first theme is given out by strings alone and then repeated by wind instruments. A subsidiary follows immediately,—a plaintive figure in clarinet and bassoon. The antithesis of this theme leads to the key of E major, and the second theme appears, a melody in the violins, which is soon adorned by figuration. The free fantasia is long for a slow movement.

Scherzo: Allegro, D major, 3-4. The chief theme has its humors. The trio is colored by the wind instruments, and there are characteristic changes in tonality.

The finale, Allegro molto, in D major, 2-2, is a long and elaborately worked out rondo.

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Beethoven . . . . . Overture to "Fidelio," Op. 72

Huss . . Concerto in B major, for Pianoforte and Orchestra, Op. 10

I. Allegro maestoso.
II. Andante con sentimento.
III. Allegro vivace.

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I. Harold in the Mountains: Scenes of Melancholy, Happiness, and Joy;
Adagio (G major).
Allegro (G major).
II. March of Pilgrims, singing their Evening Hymn: Allegretto (E major).
III. Serenade of a Mountaineer of the Abruzzi to his Mistress:
Allegro assai (C major).
Allegretto (C major).
IV. Orgy of Brigands: Allegro frenetico (G minor).

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SECOND CONCERT,
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PROGRAMME.

Mendelssohn . Overture to "A Midsummer Night's Dream," Op. 21

Mozart . . Aria, "Parto, parto," from "La Clemenza di Tito"
(Clarinet obbligato by Mr. V. LEBAILLY.)

Liszt . . . . . "The Ideal," Symphonic Poem No. 12

Handel . Scena, "Sweet bird that shun'st the noise of folly," from "L' Allegro, il Penseroso, ed il Moderato"
(Flute obbligato by Mr. A. MAQUARRE.)

Glazounoff . . . . . Symphony No. 4, in E-flat, Op. 48

I. Andante.
Allegro moderato.
II. Scherzo: Allegro vivace.
III. Andante.
Allegro.

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OVERTURE, "A MIDSUMMER NIGHT'S DREAM," OP. 21.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves

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of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister Nov. 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, when the composer conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During the summer of that year Mendelssohn composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was at the New Palace, Potsdam, Oct. 14, 1843. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the King's Theatre, Berlin, on October 18 and the three

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following nights. The play puzzled, and highly respectable persons pronounced it vulgar; but the music pleased.

The overture was played in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet,* when Mendelssohn played for the first time in that country Beethoven's Pianoforte Concerto in E-flat. Sir George Smart, who returned from the concert with Mendelssohn, left the score of the overture in a hackney coach. So the story is told, but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's work at London in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

***

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on Thisbe's death, the delightful fairy songs and dances and entr'actes—all men, spirits, and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius, insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

*Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as a virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation.

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The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, ophicleide, kettledrums, and strings. The score of the whole of the music to "A Midsummer Night's Dream"—overture included—is dedicated to Heinrich Conrad Schleinitz.

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, *the* lucky man, on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for 'cellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garden. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

•

Mme. Melba (born Helen Porter Mitchell) was born at Melbourne, Australia, in 1865,† the daughter of David Mitchell, a contractor, who built the Melbourne Town Hall and the Exhibition buildings. She sang in the choir of St. Francis's Roman Catholic Church, Melbourne, and appeared at the Melbourne Liedertafel concerts in 1884. It is said that her voice attracted the attention of Pietro Cecchi, who urged her to adopt a professional career. Her first appearance in Europe

* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines: —

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

† The date 1859 is given in Brown and Stratton's "British Musical Biography" (1897) and in Riemann's "Musik-Lexikon" (1899).

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was at Leonard Emil Bach's concert, at Prince's Hall, London, June 1, 1886. She studied with Marchesi, and made her first appearance in Paris in concert, March 21, 1887. Her first appearance in opera was at the Monnaie, Brussels, as Gilda in "Rigoletto," Oct. 12, 1887. Her first appearance in London was at Covent Garden on May 24, 1888, as Lucia; at the Opéra, Paris, on May 8, 1889, as Ophelia. Since then she has been famous in European cities, in Australia, and in the United States. She married in 1882 Charles N. F. Armstrong, of Queensland. The marriage was followed some years afterward by divorce. Her first appearance in the United States was at New York as Lucia, Dec. 4, 1893.

ARIA, "PARTO, PARTO," FROM "LA CLEMENZA DI TITO."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

"La Clemenza di Tito," opera (*dramma serioso*) in two acts, the text by Caterino Mazzola (adapted from Metastasio), the music by Mozart, was ordered of the composer by the Estates of Bohemia for the coronation of Leopold II. at Prague. It was produced before an invited audience at the National Theatre, Sept. 6, 1791, the day of the coronation.

The aria, "Parto, parto" (No. 9), is sung by Sesto. The text is as follows:—

Parto, ma tu, ben mio,
Meco ritorna in pace:
Sarò qual più ti piace,
Quel che vorrai farò.

Guardami, e tutto obblio,
E a vendicarti io volo.
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FLORENCE BOSTON PARIS

Da me si penserà
Ah, qual poter, o Dei!
Donaste alla beltà.

The English prose translation of which is:—

SEXTUS.—I go; but thou, my beloved, return with me in peace: I will be what thou pleasest, I will do what thou wilt.

Look at me, and I forget all, and fly to avenge thee. My thoughts shall be only for that glance of thine. Ah, what power, ye gods, have ye given to beauty!*

The air is divided into three parts,—Adagio in B-flat major (3-4 time), Allegro in B-flat major (4-4 time), and Allegro assai in B-flat major (4-4 time). The orchestral accompaniment is scored for 2 oboes, clarinet solo, 2 bassoons, 2 horns, and strings. The part of Sesto was created by Carolina Perini.

The librettist, Caterino Mazzola, was a Venetian and a friend of da Ponte. He was appointed Court Poet at Dresden in 1782, and one of his duties was to provide librettos for operas and cantatas. Metastasio's libretto in three acts was written in 1734, and Caldara was the first to set it to music, for the birthday festival of Charles VI., at Vienna, 1734.

This opera was ordered by the Estates of Bohemia for the coronation of Leopold II. Mozart was a sick man when he received the commission in August, but he buckled himself to the task. The opera was written and rehearsed within eighteen days. The *secco* recitatives were not by Mozart, but by his friend Süssmaier, who went with him to the first performance.

The earth was becoming impatient for Mozart. He was obliged to take medicine during his visit; he was very pale; and, although he now and then jested with friends, he was in doleful dumps, and when he took his leave he shed tears. The failure of the opera deepened his

* This translation is by Mr. W. F. Apthorp.

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melancholy. Niemtschek thought the audience, in holiday humor, was unable to appreciate the music. The opera is a return to the old-fashioned *opera seria* in construction and character. For instance, the parts of Sextus and Annius, the lovers, were written for women and played and sung by them. An incredible opera to come after "Don Giovanni" and twenty-four days before the first performance of "The Magic Flute." Thus the Prague correspondent of the *Musikalisches Wochenblatt* (Berlin) wrote: "The music did not please, although it is by Mozart. This otherwise great composer appears to have forgotten the motto of Octavius, 'Make haste slowly!' Furthermore, only the arias and choruses were by him. The recitatives were composed by another. . . . Mozart is dead. He went home sick from Prague, and never recovered. They thought he was dropsical, and he died at Vienna toward the end of last week." This letter is dated Dec. 12, 1791. "Because his body swelled after his death, it is said that he was poisoned. One of his last works is a Requiem, they say, which was performed at his funeral. Now he is dead, the Viennese will indeed discover what they have lost in him. Alive, he had constantly to do with a cabal, which he, it is true, used to irritate by his manners *sans souci*. Neither his 'Figaro' nor his 'Don Juan' had any luck in Vienna; the more conspicuous their success at Prague. Peace to his ashes."

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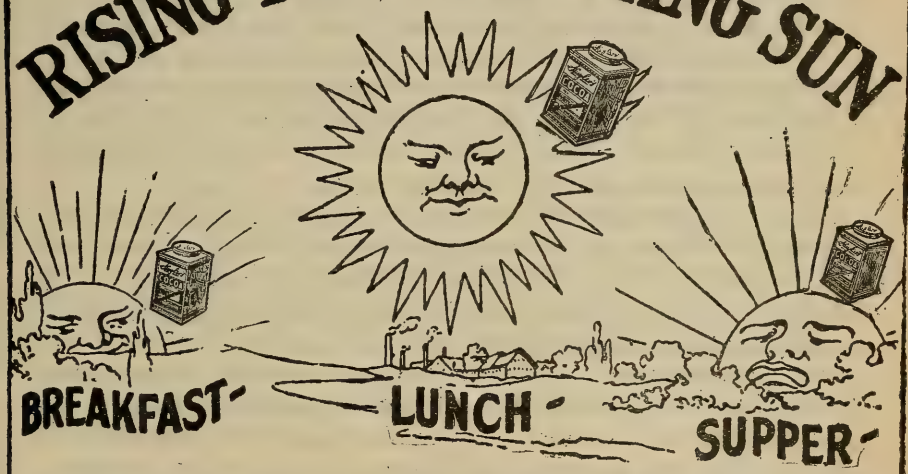

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Metastasio wrote the original libretto of "La Clemenza di Tito" at Vienna in 1734, the year in which his dearly beloved Marianni Bulgarini, called Romanina, the greatest female singer and actress of her time, died and bequeathed to him, after the death of her husband, all she had, to the amount of 25,000 crowns. Smug Dr. Burney remarks in his "Memoirs of the Life and Writings of the Abate Metastasio": "It seems as if the character and court of the Emperor Charles VI. had directed the muse of Metastasio to choose a virtuous prince for the principal hero of most of the musical dramas that were represented in the Imperial Theatre. The emperor was a religious prince and a rigid observer of decorum himself, which constantly kept licentiousness at a distance from his court. And the poet, naturally a friend to virtue and morality, seems to have gratified his own feelings by conforming to the serious sentiments of his Imperial Patron."

The story is practically the same, with change of characters, as that of Corneille's "Cinna; ou, la Clémence d'Auguste" (1639). Metastasio took for his hero Titus, "the lovely dearling and delightfull joy of Mankinde." Titus has unthroned Vitellius, whose daughter Vitellia is sore vexed because Titus does not woo her. She conspires with her lover Sextus, friend to the emperor, the latter's downfall. Titus exiles his sweetheart, Berenice, and prays Sextus to give him the hand of his sister, Servilia, who is already promised to Annius. Servilia tells the truth to Titus, who abandons his purpose, and now thinks favorably of Vitellia. She meanwhile goes on with her plot. There is a report that Titus has been assassinated. Sextus, about to escape, is imprisoned, but out of love for Vitellia is silent. Vitellia, to save him, declares in the amphitheatre, as Sextus is about to be put to death, that she alone is guilty of instigating the plot. Titus pardons all.

Zelter wrote to Goethe: "Such a Titus, who is in love with every woman who wishes to kill him, is yet to be born."

This text was set to music by many besides Caldara and Mozart,—Leo, Hasse, Wagenseil, Pampani, Perez, Gluck, Adolfati, Jomelli, Cocchi, Naumann, Bernasconi, Anfossi, Sarti, Holzbauer, Guglielmi, Apell, Ottani, Niccolini, Galuppi, Grua, Mazzoni.

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There is a curious passage in the "Osservazione sopra i Drammi dell' Abate Metastasio," published at Nice in 1785:—

"In the 'Clemenza di Tito,' as in some of his other works, Metastasio has dared to beat down the idol to which modern music has offered so much incense, namely, the Duet. We applaud his boldness. The fierce and furious Vitellia was not permitted to warble along with the foolish Sextus or the gentle Titus. But if this opera is again brought on the stage in our time, who knows what nonsense may be introduced into it by the tribe of stage-poets, here to supply a duet, there to introduce a rondeau, now in compliance with the dictates of caprice, and now to satisfy the demands of ignorance!" For strictures on the revision of this libretto by Mazzola, whom da Ponte declared to be "an elegant poet and the first who has known how to write an opera-buffa," and for objections to the undramatic character of Mozart's opera, see George Hogarth's "Memoirs of the Musical Drama," vol. i. pp. 338–340 (London, 1838).

"La Clemenza di Tito" was the first of Mozart's operas to be performed in England. It was produced at the King's Theatre, London, March 27, 1806, for Elizabeth Billington's benefit. Honest Mr. Parke, oboist and gossip, wrote: "In this charming opera Billington, who was ably supported by Braham, made a display of talent rarely witnessed; and the music stamps the composer of it as the greatest musical genius of the age. Mrs. Billington, with whom I had lived on terms of friendly intimacy for several years, sent me a ticket. . . . I was highly gratified with the refined science, elegant taste, and natural simplicity displayed in this fine production."

***

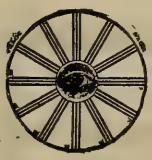
This aria was sung at a Symphony Concert in Boston by Miss Rosa Olitzka.

"THE IDEAL" (AFTER SCHILLER), SYMPHONIC POEM NO. 12.

FRANZ LISZT.

(Born at Raiding, near Ödenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

"Die Ideale" was projected in the summer of 1856, but it was composed in 1857. The first performance was at Weimar, Sept. 5, 1857, on the occasion of unveiling the Goethe-Schiller monument. The first per-



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formance in Boston was by Theodore Thomas's orchestra, Oct. 6, 1870. The symphonic poem was played here at a Symphony Concert on Jan. 26, 1889.

"Die Ideale" is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, cymbals, strings.

The argument of Schiller's poem, "Die Ideale," first published in the *Musenalmanach* of 1796, has thus been presented: "The sweet belief in the dream-created beings of youth passes away; what once was divine and beautiful, after which we strove ardently, and which we embraced lovingly with heart and mind, becomes the prey of hard reality; already midway the boon companions—love, fortune, fame, and truth—leave us one after another, and only friendship and activity remain with us as loving comforters." Lord Lytton characterized the poem as an "elegy on departed youth."

Yet Liszt departed from the spirit of the elegy, for in a note to the concluding section of the work, the Apotheosis, he says: "The holding fast and at the same time the continual realising of the ideal is the highest aim of our life. In this sense I ventured to supplement Schiller's poem by a jubilantly emphasizing resumption of the motives of the first section in the closing Apotheosis." Mr. Niecks, in his comments on this symphonic poem, adds: "To support his view and justify the alteration, Liszt might have referred to Jean Paul Richter's judgment, that the conclusion of the poem, pointing as it does for consolation to friendship and activity, comforts but scantily and unpoetically. Indeed, Schiller himself called the conclusion of the poem tame, but explained that it was a faithful picture of human life, adding: 'I wished to dismiss the reader with this feeling of tranquil contentment.' That, apart from poetical considerations, Liszt acted wisely as a musician in making the alteration will be easily understood and readily admitted. Among the verses quoted by the composer, there are eight which were omitted by Schiller in the ultimate amended form of 'Die Ideale.' The order of succession, however, is not the same as in the poem; what is 1, 2, 3, 4, 5 with Liszt is 1, 4, 3, 2, 5 with

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Schiller. The musician seized the emotional possibilities of the original, but disregarded the logical sequence. And there are many things which the tone-poet who works after the word-poet not only may but must disregard. As the two arts differ in their nature, the one can be only an imperfect translator of the other; but they can be more than translators,—namely, commentators. Liszt accordingly does not follow the poem word for word, but interprets the feelings which it suggests, 'feelings which almost all of us have felt in the progress of life.' Indeed, programme and music can never quite coincide; they are like two disks that partly cover each other, partly overlap and fall short. Liszt's 'Die Ideale' is no exception. Therefore it may not be out of place to warn the hearer, although this is less necessary in the present case than in others, against forming 'a grossly material conception of the programme,' against 'an abstractly logical interpretation which allows itself to be deceived by the outside, by what presents itself to the first glance, disdains the mediation of the imagination.'"

THE IDEAL.

Then wilt thou, with thy fancies holy—
Wilt thou faithless, fly from me?
With thy joy, thy melancholy,
Wilt thou thus relentless flee?
O Golden Time, O Human May,
Can nothing, Fleet One, thee restrain?

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Must thy sweet river glide away
Into the eternal Ocean-Main?
The suns serene are lost and vanish'd
That wont the path of youth to gild,
And all the fair Ideals banish'd
From that wild heart they whilom fill'd.*

Andante, 4-4. A cry of the wood-wind instruments with violoncellos and double-basses (pizz.) is followed by a mournful horn solo unaccompanied. The cry is repeated in a chromatically changed form, and the clarinet takes up the short song of the horn. Violas and violoncellos, questioning, lead to the main body of the work.

AUFSCHWUNG (ASPIRATION).

The Universe of things seem'd swelling
The panting heart to burst its bound,
And wandering Fancy found a dwelling
In every shape—thought—deed and sound.

. . . . . .

†As a stream slowly fills the urn from the silent springs of the mountain and anon overflows its high banks with regal waves, stones, rocks, and forests fling themselves in its course, but it rushes noisily with proud haste into the ocean.

Thus happy in his dreaming error
His own gay valor for his wing,
Of not one care as yet in terror
Did Youth upon his journey spring;
Till floods of balm, through air's dominion,
Bore upward to the faintest star—
For never aught to that bright pinion
Could dwell too high, or spread too far.

Allegro spiritoso, 2-2, F major. Fiery passages for strings are developed out of the opening motive for violins, as are other melodic fragments, among them a strongly pronounced motive for the basses.

* This and the following versified translations into English are by Lord Lytton.

† As these eight lines of Schiller's poem are not in Lord Lytton's poetical translation, the prose of Mr. Niecks is used.

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The crescendo leads to a climax,—the proclamation fortissimo of the chief theme, the motive of the Ideal. A phrase leads to a repetition of this theme, which is now continued, and out of the syncopated rhythm of this continuation comes a more rhapsodic theme (clarinet), introduced and supported by gentle chords in the wood-wind. The Ideal motive appears as an expressive song for 'cellos. Then follows a section, D major, Quieto e sostenuto assai, 3-4, a musical illustration of the lines:—

> How fair was then the flower, the tree!
> How silver-sweet the fountains fall!
> The soulless had a soul to me!
> My life its own life lent to all!

The chief musical thought of this episode is given to flutes and clarinets with muted violins in triplets of eighth notes, but the Ideal motive is used ('cellos and basses) and the horn theme of the introduction, which is now in the major.

> As once, with tearful passion fired,
> The Cyprian sculptor clasp'd the stone,
> Till the cold cheeks, delight inspired,
> Blush'd—to sweet life the marble grown;
> So youth's desire for Nature!—round
> The Statue, so my arms I wreathed,
> Till warmth and life in mine it found,
> And breath that poets breathe—it breathed.

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Mozart	Quartet in D minor
Goldmark	Suite for Violin and Piano
Dvořák	Quartet in F major, Op. 96

The theme of this section (flute, violins, 'cellos) is formed out of the previous introduction and rhapsodic clarinet figure. With ever-increasing pace a crescendo leads to the repetition of the Ideal motive, allegro molto mosso. The fiery theme of the first allegro appears, and this is used in illustration of the lines:—

> And aye the waves of life how brightly
> The airy Pageant danced before!—
> Love showering gifts (life sweetest) down,
> Fortune, with golden garlands gay,
> And Fame, with starbeams for a crown,
> And Truth whose dwelling is the day.

The Ideal and the rhapsodic motives are used, but the yearning and the striving end in

> ENTTÄUSCHUNG (DISILLUSION).
>
> Ah! midway soon lost evermore,
> After the blithe companions stray;
> In vain their faithless steps explore,
> As one by one they glide away.
>
> . . . . . .
>
> And ever stiller yet, and ever
> The barren path more lonely lay.

Andante. The themes of bold and longing youth are now presented in far different form and in duller orchestral colors. The theme of glamour and the Ideal motive are transformed into themes of mourning or despair.

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Who, loving, lingered yet to guide me,
When all her boon companions fled,
Who stands consoling yet beside me,
And follows to the House of Dread?

There is this answer:—

Thine, Friendship, thine the hand so tender,
Thine the balm dropping on the wound,
Thy task, the load more light to render,
O earliest sought and soonest found!

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To charm the soul-storm into peace,
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Tho' but by grains thou aid'st the pile
The vast Eternity uprears,
At least thou strik'st from Time the while
Life's debt—the minutes, days, and years.

Allegretto mosso, 6-8. A short episode of scherzo-like character. The opening motive is the Ideal theme in rhythmical diminution. Repetitions of this theme are answered by flutes in thirds. An allegro spiritoso molto leads to the

APOTHEOSIS.

Più moderato, maestoso, con somma passione, F major, 4-4, begins with the Ideal motive (wind instruments), broader than before and with brilliant figuration in the strings. The theme of youth's glamour becomes rhythmically light and free, Allegro vivace, and the early poetic and rhapsodic theme appears, transformed. There is a long crescendo, at first a stretto, which begins *pp* with a theme evolved from the Ideal motive, and ends in the final jubilation with transformations of the glamour and Ideal themes *fff*.

***

Liszt and his Princess Carolyn Sayn-Wittgenstein were both sick in the spring of 1857, and the letters written by Liszt to her during this period are of singular interest. Yet Liszt went about and conducted performances until he suffered from an abscess in a leg and was obliged to lie in bed. On the 30th of January Liszt had written to a woman, the anonymous "Friend": "For Easter I shall have finished 'Die Ideale' (symphony in three movements)"; and in March he wrote the Princess that he was dreaming of "Die Ideale." In May he went to Aix-la-Chapelle to conduct at a music festival, and in July he returned to that town for medical treatment. He wrote the Princess (July 23) that he had completed the indications, the "nuances,"

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PIANOS

of the score that morning, and he wished her to see that the copyist should prepare the parts immediately,—6 first violins, 6 second violins, 4 violas, and 5 double-basses.

The performance at Weimar excited neither fierce opposition nor warm appreciation. Liszt conducted the work at Prague, March 11, 1858, and it appears from a letter to the Princess that he made cuts and alterations in the score after the performance. Hans von Bülow produced "Die Ideale" at Berlin in 1859, and the performance stirred up strife. Bülow thought the work too long for the opening piece, and preferred to put it in the second part. Then he changed his mind; he remembered that Liszt's "Festklänge" was at the end of a concert the year before in Berlin, and that many of the audience found it convenient to leave the hall for the cloak-room during the performance. A few days later he wrote that he would put it at the end of the first part: "My first rehearsal lasted four hours. The parts of 'Die Ideale' are very badly copied. It is a magnificent work, and the form is splendid. In this respect I prefer it to 'Tasso,' to 'The Preludes,' and to other symphonic poems. It has given me an enormous pleasure—I was happier than I have been for a long time. Apropos—a passage, where the basses and the trombones give the theme of the Allegro, a passage that is found several times in the parts is cut out in the printed score"—Raaman names 1859 as the date of publication, while others say the score was published in 1858—"I have left this passage as it is in the parts; for I find it excellent, and the additional length of time in performance will be hardly appreciable. It will go, I swear it!" The concert was on Jan. 14, 1859, and, when some hissed after the performance of "Die Ideale," Bülow asked them to leave the hall. A sensation was made by this "maiden speech," as it was called. (See the pamphlet, "Hans v. Bülow und die Berliner Kritik," Berlin, 1859, and Bülow's "Briefe," vol. iii. pp. 202, 203, 205, 206, Leipsic, 1898.) Bülow was cool as a cucumber, and directed the next piece, Introduction to "Lohengrin," as though nothing had hap-

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pened. The Princess of Prussia left her box, for it was nine o'clock, the hour of tea; but there was no explosion till after the concert, when Bülow was abused roundly by newspaper article and word of mouth. He had promised to play two piano pieces at a Domchoir concert the 22d, and it was understood that he would then be hissed and hooted. The report sold all the seats and standing places. Never had he played so well, and instead of a scandalous exhibition of disapproval there was the heartiest applause. Liszt conducted "Die Ideale" at Bülow's concert in Berlin on February 27 of that year, and there was then not a suspicion of opposition to work or composer.

Bülow after the first performance at Berlin advised Liszt to cut out the very last measures. "I love especially the thirds in the kettle-drums, as a new and bold invention—but I find them a little too ear-boxing for cowardly ears.* . . . I know positively that these eight last drumbeats have especially determined or rather emboldened the opposition to manifestation. And so, if you do not find positive cowardice in my request—put these two measures on my back—do as though I had had the impertinence to add them as my own. I almost implore this of you!"

SCENA, "SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY," FROM "L' ALLEGRO, IL PENSEROSO, ED IL MODERATO."

GEORGE FRIDERIC HANDEL.

(Born at Halle, Feb. 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato,"

* "Mais je les trouve trop peu 'ohrfeigend' pour les 'feige Ohren.'"

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in 1740. He began it January 19 and finished it February 9. The winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

The first performance of the cantata was on Feb. 27, 1740, at the Lincoln Inn Fields Theatre, in London. The cantata was repeated four times that season.

The London *Daily Post* of Feb. 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day will be performed 'L'Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5*s.*; first gallery, 3*s.*; upper gallery, 2*s.* Pit and gallery opened at four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among
I woo to hear thy even-song.
Or, missing thee, I walk unseen
On the dry, smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon.

The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

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Milton's "L' Allegro" and "Il Penseroso"* were used for the text, but Charles Jennens did not hesitate to add a third part, "Il Moderato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solimon the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear away the oyster shells or any other obstacle that might impede his progress." He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he was a benevolent man, generous to the arts, and he was the enthusiastic admirer and stanch friend of Handel.

SYMPHONY NO. 4, IN E-FLAT, OP. 48 . . ALEXANDER GLAZOUNOFF.

(Born at St. Petersburg, Aug. 10, 1865; now living at St. Petersburg.)

This symphony, composed at St. Petersburg in 1893, was published in 1894. The advertisement of the publisher in October of that year included also Glazounoff's "Triumphal March on the Occasion of the World's Columbian Exposition in Chicago, 1893," composed for a grand orchestra with chorus (*ad lib.*), Op. 40 (performed at Chicago, Aug. 3, 1893, at the Russian concert, V. J. Hlavac, of St. Petersburg, conductor); "Carnaval," overture, Op. 45; "Chopiniana," suite for orchestra, composed of Poloniase, Op. 40, II., Nocturne, Op. 15, Mazurka, Op. 50, IV., Tarantelle, Op. 43, orchestrated by Glazounoff; Valse de Concert for orchestra, Op. 47.

*So it is in Milton and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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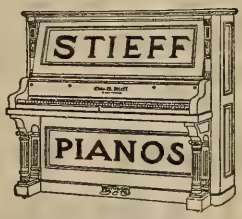

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It is scored for 3 flutes (two interchangeable with piccolos), 2 oboes, English horn, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, kettledrums, strings. It is dedicated to Anton Rubinstein.

There are only three movements, but an andante serves as introduction in each instance to the first and third.

The symphony opens with an Andante, E-flat minor, 9-8. After two measures of introduction a languorous melody is sung by the English horn. Cantabile passages for various instruments lead to the repetition of the theme (flutes, first and second violins), with sustaining chords in wind instruments and with figuration for clarinet, bassoon, violas, and 'cellos. Transitional measures lead to the main body of the first movement, Allegro moderato, E-flat major, 4-4. The first and expressive theme is played by various instruments against a characteristic, pulsating accompaniment, which is now in violas and second violins and now in horns and other wind instruments. It is sung passionately by violins, violas, and flutes. Poco più tranquillo. A suave theme for clarinet and first violins, and there is soon a return to the Allegro moderato with the first theme and its characteristic accompaniment. Più mosso, G minor, scherzando. A clarinet solo is answered by flute, oboe, and violins. A passing recollection of the Allegro moderato is followed by an episode, scherzando, with florid solo work, and an episode tranquillo is followed by a section più allegro

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ed agitato. The first theme of the Allegro moderato returns, and there is an organ-point in the basses. After more or less elaborate thematic treatment, the theme of the introductory Andante, E-flat minor, is heard, sung by flutes and violins. The reappearance of the first Allegro theme in an Allegro moderato of eight measures brings the end.

Second movement. Scherzo, B-flat, Allegro vivace, 6-8. A gay movement with first theme announced by clarinets against bassoons and second violins (pizz.). The contrasting section, poco meno mosso, tranquillo, begins with a clarinet theme against muted strings, while the rhythm is marked by first violins (pizz.) and flutes. The response is given to the first violins.

The Finale begins with an Andante, 4-4. A tender melody is given first to clarinet and violas against a quivering accompaniment of strings. The pace quickens, and a florid transitional episode with trumpet solo più mosso (allegro moderato) leads to the Allegro, E-flat, 2-2. The first theme of an energetic and robust nature is announced by bassoons, 'cellos, double-basses. This is developed with the full force of the orchestra. A theme appears in E major (flutes, first violins—piano, energico). An episode meno mosso e tranquillo in G, with oboe solo, introduces fresh material, and the original allegro tempo is resumed. There is elaborate thematic development in various tonalities until the original tonality is firmly established with the reappearance of the first theme of the Allegro. There is an acceleration until the pace is presto. This Finale is the most important portion of the work so far as a display of contrapuntal technic is concerned.

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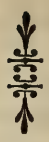

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OVERTURE TO "FIDELIO," IN E MAJOR, OP. 72.

LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, Feb. 19, 1798), was first performed at Vienna, Nov. 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807 and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was

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not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

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It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, kettledrums, 2 trombones, and strings.

None of the thematic material of this overture is in the opera.

The overture begins with four measures of allegro, based on the initial figure of the first theme of the principal movement. A slow introduction, Adagio, in E major, 2-2, follows. It is based on a sighing figure in wind instruments, and is interrupted by a return of the opening allegro. There is another and longer adagio passage, in which wind instruments are joined soon by the strings and later by the louder brass and the drums. The main body of the overture, Allegro, E major, 2-2, opens with the first theme announced by horn and answered by clarinet and bassoon. The development is short. The second theme is in B major; strings answer a short sigh of horns. The free fantasia is short, and it is wholly on the first theme. The third part of the overture is regular. There is a short return of the intro-

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ductory adagio, which is followed by a long coda, Presto, 2-2 time, founded on a working-up of the first theme.

***

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and

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at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

CONCERTO IN B MAJOR, FOR PIANOFORTE AND ORCHESTRA, OP. 10.

HENRY HOLDEN HUSS.

(Born at Newark, N.J., June 21, 1862; now living in New York.)

Mr. W. F. Apthorp wrote the following analysis of this concerto for the Programme Book when the work was first performed here at a Symphony Concert, Dec. 29, 1894.

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"The first movement, Allegro maestoso, in B major (12-8 and 4-4 time), is in an extendedly developed sonata-form, the scheme of which is quite regular according to classic traditions. Like most modern concerto writers, Mr. Huss cuts out the traditional orchestral ritornello; he also does not bring his cadenza in in its traditional place, just before the Coda of the third part of the movement, but has put several shorter cadenzas in various parts of the movement, especially in the free fantasia. The first theme and its subsidiary, the melodious second theme, and a shorter conclusion-theme are all strongly marked. The free fantasia is particularly long and elaborate, all the thematic material in the movement being worked out in it.

"The second movement, Andante tranquillo, in E-flat major (4-4 and 12-8 time), is also in the sonata-form, albeit the form is far less developed than in the first movement. The second theme, meno mosso, is, as is often the case in slow movements, of a less cantabile character than the first; and there is no real conclusion-theme. The form of the movement might be called a compromise between the sonata-form and the simpler aria-form. The return of the second theme in the tonic is, however, well marked.

"The third movement, Finale: Allegro vivace, in B major (3-4 time), is also in a very complete and extended sonata-form which now and then approaches that of the Rondo. Its principal theme is of a wild, quasi-Cossack character, with which the more tenderly pleading second theme is strongly contrasted. The development and working-out are alike elaborate. In the Coda the composer brings back the

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first theme of the first movement in a somewhat altered rhythmic version. Throughout the concerto one notices a great deal of canonical imitation (both strict and free), and in the first two movements there is hardly a melodic phrase in either pianoforte or orchestra that is not followed by its imitative 'consequent.'

"The orchestral part of the concerto is scored for full modern orchestra, with trombones."

Mr. Huss says in a letter to the editor written Nov. 2, 1903: "Mr. Apthorp's analysis will serve very well, as the general structure of the concerto is the same, although there have been a number of changes made. It has been shortened, except that the second theme of the Finale has been broadened. The instrumentation has been 'touched up.' The development of the first movement has been, I trust, improved."

The concerto, composed 1889–1891, and dedicated to Miss Aus der Ohe, was published in 1898. The first performance was the one at the Symphony Concert in Boston, Dec. 29, 1894, when the composer was the pianist. Mr. Huss played the work with the Cincinnati orchestra in July, 1899, at a concert of the Philharmonic Society of New York in December, 1900, and at a concert of the Pittsburg orchestra in January, 1902.

***

Mr. Huss studied with his father, George J. Huss, with Otis B. Boise, and then with Rheinberger at Munich (1883–86). At his second examination at the Royal Music School of Munich his "In the Forest," an idyl for small orchestra, was played; and at his graduation his Rhapsody for pianoforte and orchestra was performed. In 1889 he gave in New York a concert of his own works, and in that year Mr. Van der Stucken produced his violin Romanze and Polonaise, for violin

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and orchestra, at the Paris Exposition (July 12), Willis Nowell, violinist. His chief works are as follows:—

Ave Maria for solo voices, female chorus, orchestra, and organ; first performed in New York by the Rubinstein Club in 1888; performed in Boston in 1892.

Trio in D minor (MS.) for violin, violoncello, and piano; first performed in 1889 by Maud Powell, F. Bergner, and the composer; played in Boston, Jan. 23, 1891, by Messrs. Kneisel, Hekking, Huss, at a Mason & Hamlin chamber concert.

Violin Concerto in D minor (MS.), not yet performed.

"Death of Cleopatra" (MS.), for soprano and orchestra. Text from Shakespeare's "Anthony and Cleopatra." First performed April, 1898, at a concert of the Philharmonic Society of New York, led by Mr. Van der Stucken; Mme. De Vere-Sapio, soprano.

"The Seven Ages of Man" (MS.), for baritone and orchestra; first sung by Mr. Bispham at New York in 1898.

Sonata in G minor, for violin and pianoforte; first performed by Messrs. Kneisel and Huss at a Kneisel Quartet concert in New York, November, 1901.

Festival "Sanctus," for chorus, orchestra, and organ; first performed by the Metropolitan Musical Society, New York, May 8, 1890.

Romance and Polonaise, for violin and orchestra (MS.); first performed in New York by Maud Powell in 1889.

"Adeste Fideles," chorus *a cappella;* first performed by the Musical Art Society of New York in 1900.

Mr. Huss's latest work, composed in 1903, is a string quartet, written for the Ysaye Quartet of Brussels at Ysaye's request.

***

Mr. Huss played his Rhapsody at a concert of the Symphony Orchestra in Boston, Oct. 30, 1886.

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LISZT AND WAGNER.

BY VERNON BLACKBURN.

The position of Liszt in the musical world cannot but be considered as curious. Not recognized nearly to the extent of his real merits, he is used as a sort of convenient stalking-horse when an antagonistic critic desires to be angry with somebody, he knows not wherefore, and with certain aspects of music, he knows not why. The task of proving the righteousness of anger on occasions of this sort is not, one may say at once, a very difficult affair. There are as many stock phrases to be used of Liszt when a man has a mind to abuse him as are to be found in Ahn's "First Course in French" when it is desired that the young mind should learn the daily phrases of customary life. We know them, all of us. The kind of thing is summed up deliciously in Sir F. Burnand's "The lion is eating the gardener; and call me at four in the morning."

Stereotyped so are the phrases that you encounter concerning the work of Liszt. "Brilliant and showy," "shallow and insignificant," "flashy and cold," "dazzlingly uninspired"—this is practically the stock-in-trade when the conventional criticism on Liszt, as he is regarded here and there somewhat thoughtlessly, has to be uttered, as recently it was uttered in a weekly contemporary. It is difficult to tilt against a melodramatic tradition—for in all wrong traditions there is a world of melodrama; but that need not prevent one from attempting to disentangle the melodramatic Liszt from the man as he really

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was in his purpose and in his ambition, no less than in his achievement.

With the details of Liszt's career it is not necessary to deal here; rather let us concern ourselves with the very real influence which he wielded in the serious interests of music, and with the fruits of that influence as it has spread even to contemporary writers. To begin with, Wagner's musical debt to Liszt was enormous. Wagner possessed one of those wonderful minds that, combining the critical faculty with enormous creative genius, could detect in the smallest musical surprise the basis of a new and independent structure. Many such surprises did he find in Liszt. You can trace over and over again in Liszt's works germs that were afterwards to be put to great and magnificent purpose by Wagner. That was surely no pose on Wagner's part which voiced an admiration for Liszt's work, in spite of that enthusiasm at times seeming excessive; yet that he had such an admiration there are his written words to show; and Wagner was not one who, for any earthly motive, was accustomed, in the matter of his art, to say the thing that was not. Musically, there is no doubt in the world that Liszt did, on the creative side of art, very materially influence Wagner; and that is surely some reason why one should not take it for granted that Liszt as a composer was utterly impossible, poor in inspiration, and thin in musical idea.

Incidentally, through the direct line of Wagner, Liszt made his influence felt upon the whole world of modern music. Let it be granted that in his magnificent efforts to encourage a new order of things his personal contribution to that which was to be is at times inchoate, at times diffuse and violent; there still, however, remains a large residuary element in his compositions which, if not of the purest gold, is of the finest silver. Let us grant, too, that there was something of the virtuoso so ingrained in him that he could not shake it off, even in the hour of composition. The whole trend of his life leaned towards the side of virtuosity; nothing could have been more natural, therefore. The fact remains, however, that the virtuoso was not necessarily too much for the writer, in the long run; and we have but small sympathy with the wholesale condemnation which scornfully dismisses to the

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rag-bag the work of one who was so powerful an influence in directing the stream of destiny in the progress of musical thought.

It appears to be the destiny of Liszt, then, in some respects to share the fate of all the "forerunners." They prepare the way; they look ahead; they call to the great artists to follow them; and because the great artists hear the call these come into a prepared kingdom. In regard to Liszt, however, we have qualified the thought with the words, "in some respects." For, as a matter of fact, the actual body of work which he has left behind him by no means deserves, apart from its immediate effect on the art of the future, to come under the ban of cheap curses and contemptuous cursoriness of allusion. It possesses at times singular qualities that make for endurance; and, though it would be absurd to extol it with unreasonable superlatives, it is equally absurd to condemn it with wholesale dismissal.

SYMPHONIC POEM, "VYSEHRAD" (FROM "MY COUNTRY," NO. 1).

FRIEDRICH SMETANA.

(Born at Leitomischl, Bohemia, March 2, 1824; died in the madhouse at Prague, May 12, 1884.)

This preface appears in the full score of "Vysehrad":—

At sight of the famed fortress Vysehrad, the poet recalls the sounds of Lumir's *varyto* in the past. Vysehrad rises up before his eyes in its former glory, crowned with gold-decked shrines and the edifices of the Premslide princes and kings, rich in warlike renown.

The brave knights assemble in the castle courts to the sound of cymbals and trumpets, for the festal tourney; here are drawn up beneath the reflected rays of the sun rows of warriors in rich, glittering armour, ready for victorious contests; Vysehrad trembles with splendid hymns of praise and the jubilations of the knights, glad in their victory.

Whilst contemplating the past glory of the sublime dwelling of princes, the poet

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sees also its downfall. Unchained passion overthrows the mighty towers in bitter strife, lays waste the glorious sanctuaries and proud princely halls. Instead of inspiring songs and jubilant hymns, Vysehrad is become dumb, a deserted monument of past glory; from its ruins resounds the echo of the long-silent song of the singer-prince Lumir through the mournful stillness!*

The symphonic poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass-tuba, kettledrums, triangle, cymbals, 2 harps, strings.

The first performance was in January, 1875, at a Philharmonic Concert in Prague, led by Ludwig Slansky, who was then first conductor of the Royal German Theatre. The deafness of Smetana in 1874 was so decided that he was obliged to give up conducting; and, in order to gain the means for consulting foreign aurists, he gave a concert on April 4, 1875, at which "Vysehrad" and "Vltava" ("The Moldau") were performed. The first performance of "Vysehrad" in Boston was at a Symphony Concert. April 25, 1896. The piece was played at a Symphony Concert, Oct. 22, 1898.

Vysehrad, or Wyschehrad, is a citadel, one of the districts of Prague, and it is the southern extremity of the town. It is the site of the castle of Libussa, the daughter of Crocco, who by her marriage with

*This translation is by Mr. W. F. Apthorp.

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Premysl, a ploughman, founded a mighty dynasty, which became extinct in 1306. This "higher castle," or acropolis, was probably the earliest inhabited spot within the present precincts of Prague, and according to the legend it was from the highest rock that Libussa prophesied the building of a city whose glory would reach the stars. This Libussa was described by Cosmas, a chronicler of the eleventh century, as "a wonderful woman among women, chaste in body, righteous in her morals, second to none as judge over the people, affable to all and even amiable, the pride and glory of the female sex, doing wise and manly deeds; but, as nobody is perfect, this so praiseworthy woman was, alas, a soothsayer." Smetana made her the heroine of an opera ("Libusa," Prague, June 11, 1881), and she is also the heroine of operas by von Lannoy (Brünn, 1818), Konradin Kreutzer (Vienna, 1822), Denzi, "Praga, Nascente da Libussa e Primislao" (Prague, 1734), Albonini, "Primislao, Primo Re di Boemia" (Venice, 1698), Bernardi (Prague, 1703). The first church in Prague was erected on this rock, and the castle was for centuries a storehouse of ancient relics; thus, the boots worn by Premysl when the ambassadors sent by Libussa found him ploughing were still preserved in the duke's chamber in the eleventh century. (The present king of Bohemia, Francis Joseph, is in the female line the successor of Premysl.) The original castle was destroyed in the Hussite wars. The present fortifications were constructed in 1848.

The Vysehrad has been the theme of many poems, and its traditions are related in Zeyer's "Vysehrad," which has been translated into German.

The symphonic poem is in free form. It begins Lento, E-flat, 3-4. Lumir plays the chief theme, the Vysehrad motive, a short theme for

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the second harp. After the announcement of this theme and harp preluding, a Largo maestoso opens solemnly (horns and bassoons). The Vysehrad motive is the foundation. The trumpets call, and an exceedingly simple theme, a disintegration of the chord of B-flat, is given to wind instruments. The chief theme appears stronger and still more majestic; the B-flat chord theme is richly colored, there are jubilant trumpets. And now there is a change of mood. The chief themes are only vaguely recognizable. Allegro vivo ma non agitato. This section portrays the bitter strife. Here the chief theme of original rhythm is first given pianissimo to strings. From this theme a canon is developed, which is pictorially as well as contrapuntally interesting. A phrase is developed out of the preceding B-flat chord motive. Transitional measures lead to a cantabile theme (flutes, oboes, horns). Another theme, which is not unlike this, is developed from a melody sung by the clarinets. There is an impressive crescendo. The two last mentioned themes are used as material for a festival hymn in C major. There is a new episode. Powerful chords of wind instruments in a chromatic descent, with strings darkly tremulous, portray the fall of Vysehrad. The festival triumphal hymn is now a song of lamentation. Più lento. The dream is over. The glory is departed. The Vysehrad theme returns in the original tonality. The echo of Lumir's song is heard among the ruins. (Such, in a highly condensed form, is the explanation given by Josef Stransky, of Prague.)

A transcription of "Vysehrad" was made for the pianoforte by Heinrich Kàan von Albest after the manner of Liszt.

***

This music might easily be the illustration of a wild and singular poem by James Clarence Mangan.

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"Et moi, j'ai été aussi en Arcadie." And I, I too, have been a dreamer.—*Inscription on a painting by Poussin.*

I walked entranced
Through a land of morn;
The sun, with wondrous excess of light,
Shone down and glanced
Over seas of corn
And lustrous gardens aleft and right.
Even in the clime
Of resplendent Spain
Beams no such sun upon such a land;
But it was the time,
'Twas in the reign,
Of Cáhal Mór, of the Wine-red hand.

Anon stood nigh
By my side a man
Of princely aspect and port sublime.
Him queried I,
"O my Lord and Khan!
What clime is this, and what golden time?"
When he: "The clime
Is a clime to praise.
The clime is Erin's, the green and bland;
And it is the time,
These be the days,
Of Cáhal Mór of the Wine-red hand!"

Then saw I thrones
And circling fires,
And a dome rose near me, as by a spell,
Whence flowed the tones
Of silver lyres,
And many voices in wreathèd swell;

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And their thrilling chime
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"It is now the time,
These be the years,
Of Cáhal Mór of the Wine-red hand!"

I sought the hall,
And, behold! a change
From light to darkness, from joy to woe.
Kings, nobles, all,
Looked aghast and strange;
The minstrel group sat in dumbest show.
Had some great crime
Wrought this dread amaze,
This terror? . . . None seemed to understand.
'Twas then the time,
We were in the days,
Of Cáhal Mór of the Wine-red hand.

I again walked forth;
But, lo, the sky
Showed flecked with blood, and an alien sun
Glared from the north,
And there stood on high,
Amid his shorn beams, a skeleton!
It was by the stream
Of the castled Maine,
One autumn eve, in the Teuton's land,
That I dreamed this dream
Of the time and reign
Of Cáhal Mór of the Wine-red hand.*

Or the music might also serve for the story of the splendor and fall of many-colored Iram, that great city somewhere in the deserts of Al-Yaman and the district of Saba, the city of gold and silver, whose gravel was chrysolite and rubies and pearls; with pillars of jasper for support of its vaults, with palace floors strewn with balls of musk and ambergris and saffron. Or it might be played during the reading of the ruin of the City of Brass; when the Emir Musa explored its loneliness and dreamed of its ancient splendor, he wept bitter tears, and the world waxed yellow before his eyes, and he said, "Verily, we were created for worship and to prepare for futurity!"

***

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the pub-

*"Cáhal Mór of the Wine-red Hand," a rhapsody for baritone a d orchestra, Op. 40, by Horatio Parker, was produced here at a Symphony Concert, March 30, 1895, Mr. Max Heinrich, baritone. The text given in Miss Guiney's collection of Mangan's poems varies slightly from that in John Mitchel's edition.

lisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumír sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad, 1874 (which bears this inscription on the score: "In a condition of ear-disease").

II. Vltava, 1874. The river Moldau, with the inscription "In complete deafness."

III. Sarka, 1875 (the noblest of the mythical Bohemian Amazons).

IV. Z Českych Luhův a Hájův, 1875 (From Bohemia's Fields and Groves).

V. Tábor, 1878 (the stronghold from which the Taborites took their name).

VI. Blaník, 1879 (the mountain on which Hussite warriors are supposed to sleep until they rise to fight again for the liberty of their country).

The first performance of the cycle as a whole was for Smetana's benefit at Prague, Nov. 5, 1882.

These works by Smetana have been performed at Symphony Concerts:—

"Vysehrad," April 25, 1896, Oct. 22, 1898.

"Vltava," Nov. 22, 1890, Dec. 2, 1893, April 15, 1899.

"Sarka," Jan. 26, 1895.

"From Bohemia's Fields and Groves," Dec. 8, 1901.

"Wallenstein's Camp," symphonic poem, Jan. 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," Dec. 31, 1887, March 23, 1889, Jan. 15, 1898, March 10, 1900.

***

Smetana from the beginning of his career to his death was a passionate admirer of Liszt. In opera his ideal was Wagner, but in his own operas there was no deliberate imitation of Wagner. Smetana once said, "We cannot write as Wagner writes"; but he tried to preserve the relations between the drama and the music, the ever-flowing orchestral melody, which, however, should never interrupt, never disturb, the dramatic action, but should constantly display a consistent physiognomy. He was turned to the consideration of national music by Herbeck's remark at Weimar, when they were paying Liszt a visit, —that the Czechs were simply reproductive artists.

***

The story of Smetana's deafness and ending is one of poignant tragedy, although it was during the years of his discouragement and gloom that he wrote his cycle of symphonic poems, the string quartet, and the opera, "Ta jemství" ("The Secret") (Sept. 18, 1878).

Smetana in 1881 told the story of his deafness to Mr. J. Finch Thorne, who wrote to him from Tasmania a sympathetic letter. Smetana answered that for seven years the deafness had been gradual; that after a catarrh of the throat, which lasted many weeks, he noticed in his right ear a slight whistling, which was occasional rather than chronic; and when he had recovered from his throat trouble, and was again well, the whistling was more and more intense and of longer duration. Later he heard continually buzzing, whistling in the highest tones, "in the form of the A-flat major chord of the sixth in a high position." The physician whom he consulted found out that the left ear was also sympathetically affected. Smetana was obliged to exercise extraordinary care as a conductor: there were days when all voices and all octaves sounded confused and false. On October 20, 1874, he lost the sense of hearing with the left ear. The day before, an opera had given him such enjoyment that, after he had returned home, he improvised for an hour at the pianoforte. The next morning he was stone deaf and until his death. The cause was unknown, and all remedies were in vain. "The loud buzzing and roaring in my head, as though I were standing under

a great waterfall, remains to-day and continues day and night without interruption, louder when my mind is employed actively, weaker when I am in a calmer condition of mind. When I compose, the buzzing is noisier. I hear absolutely nothing, not even my own voice. Shrill tones, as the cry of a child or the barking of a dog, I hear very well, just as I do loud whistling, and yet I cannot determine what the noise is or whence it comes. Conversation with me is impossible. I hear my own pianoforte-playing only in fancy, not in reality. I cannot hear the playing of anybody else, not even the performance of a full orchestra in opera or in concert. I do not think it possible for me to improve. I have no pain in the ear, and the physicians agree that my disease is none of the familiar ear troubles, but something else, perhaps a paralysis of the nerves and the labyrinth. And so I am wholly determined to endure my sad fate in a calm and manly way as long as I live."

In April, 1875, he consulted physicians at Würzburg, Munich, Salzburg, Linz, Vienna; and, in hope of bettering his health, he moved to Jabkenitz, the home of his son-in-law, and in this remote but cheerful corner of the world he lived, devoted to nature and art. He could compose only for three hours a day, for the exertion worked mightily on his body. He had the tunes which he wrote sung aloud to him, and the singer by the end of an hour was voiceless. In February,

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1876, he again began to compose operas. Under these conditions he wrote "Der Kuss" (produced at Prague, Nov. 7, 1876).

At the first performance of "Libusa" Smetana sat in the director's box and heard not a note. His last appearance in public as a pianist was at his fiftieth jubilee concert at Prague, Jan. 4, 1880. His opera, "Cěrtová Stěna" ("The Devil's Wall"), was produced Oct. 29, 1882. The proceeds of the third performance were intended for the benefit of the composer, but the public was cold. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said. And this was to him the blow of blows, for he had comforted himself in former misfortunes and conflicts by indomitable confidence in his artistry; but now doubt began to prick him.

And then he wrote: "I feel myself tired-out, sleepy. I fear that the quickness of musical thought has gone from me. It appears to me as though everything that I now see musically with the eyes of the spirit, everything that I work at, is covered up by a cloud of depression and gloom. I think I am at the end of original work; poverty of thought will soon come, and, as a result, a long, long pause, during which my talent will be dumb." He was then working at a string quartet in D minor; it was to be a continuation of his musical autobiography; it was to portray in tones the buzzing and hissing of music in the ears of a deaf man. He had begun this quartet in the summer of 1882, but he had a severe cough, pains in the breast, short breath.

There was a dreary benefit performance, the first performance of the whole cycle, "My Fatherland," at Prague, Nov. 5, 1882. On the return from Prague, overstrain of nerves brought on mental disturbance. Smetana lost the ability to make articulate sounds, to remember, to think. Shivers, tremors, chills, ran through his body. He would scream continually the syllables *tě-tě-ně*, and then he would stand for a long time with his mouth open and without making a sound. He was unable to read. He forgot the names of persons near him. The physician forbade him any mental employment which should last over a quarter of an hour. Soon he was forbidden to read or write or play pieces of music; he was not allowed to think in music. Humor, which

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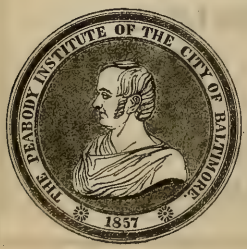

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had been his faithful companion for years, abandoned him. Strange ghosts and ghastly apparitions came to him, and played wild pranks in his diseased fancy.

In March, 1883, he went to Prague, and, in spite of the physician, completed his second string quartet. He dreamed of writing a cycle of national dances, "Prague, or the Czech Carnival," and he composed the beginning, the mob of masks, the opening of the ball with a polonaise. He again thought of his sketched opera, "Viola" (founded on Shakespeare's "Twelfth Night").

The greatest of Czech composers knew nothing of the festival by which the nation honored his sixtieth birthday in 1884. His nerves had given way; he was in utter darkness. His friend Srb put him (April 20, 1884) in an insane asylum at Prague, and Smetana died there on the 12th of the next month without once coming to his senses.

"HAROLD IN ITALY," SYMPHONY IN FOUR MOVEMENTS, WITH ALTO SOLO, OP. 16 . . . . . HECTOR BERLIOZ.

(Born at Côte-Saint-Andrê, Dec. 11, 1803; died at Paris, March 9, 1869.)

This symphony was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory,

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Nov. 23, 1834. Girard* conducted. The programme included, in addition to the symphony, the overture to "Waverley"; a trio with chorus and orchestra from "Benvenuto Cellini"; "La Captive" and "Jeune Pâtre breton," sung by Marie Cornelie Falcon, then the glory of the Opéra, who suddenly and tragically lost her voice before she was thirty, and died in 1897, fifty years after her enforced retirement; a fantasia by Liszt on two themes of "Lélio," played by the composer; and a violin solo by Ernst. Chrétien Urhan† played the solo viola in the symphony.

*Narcisse Girard (1797–1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra buffa and of the Feydeau, of the Opéra-Comique, 1837–46; of the Opéra, 1846–60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Mes Mémoires," by E. M. E. Deldevez (Le Puy, 1890).

† Chrétien Urhan was born at Montjoie, Feb. 16, 1790. He died at Belleville, Nov. 2, 1845. As a child he played several instruments and composed. The Empress Josephine took him under her protection in 1805, and put him under the care of Lesueur. Admitted to the orchestra of the Opéra in 1816, he became one of the first violins in 1823, and afterward the solo violinist. He was famous for his mastery of the viole d'amour, and Meyerbeer wrote for him the obbligato to Raoul's romance in the first act of "The Huguenots." Urhan also revived the use of the violon-alto. He was for years the most famous viola player in Europe. He composed chamber music, piano pieces, and songs, which were original in form to the verge of eccentricity. He was not only a musician of extraordinary gifts and most fastidious taste, he was one of the most singular of men,—"a short man, almost bent double, if not absolutely humpbacked, and wrapt in a long light blue coat. His head reclined on his chest, he was apparently lost in deep thought, his eyes were invariably turned towards the ground." His complexion was ashen-gray, his nose was like that of Pascal. "A kind of fourteenth-century monk, pitchforked by accident into the Paris of the nineteenth century and into the Opéra." He was a rigorous Catholic; he fasted every day until six o'clock and never tasted flesh. Yet this ascetic, this mystic, worshipped dramatic music. "To give up listening to and playing 'Orpheus,' 'The Vestal,' 'William Tell,' 'The Huguenots,' etc., would have driven him to despair." He obtained a dispensation from the Archbishop of Paris, who could not refrain from smiling when Urhan asked his permission to play at the Opéra. To satisfy his conscience, Urhan always played with his back to the stage; he never looked at a singer or a dancer, at a piece of scenery or a costume. His dignity, honor, benevolence—he gave away all he earned—commanded respect and admiration. See "Sixty Years of Recollections," by Ernest Legouvé,' Englished by A. D. Vandam, vol. ii. 210, 216–223 (London, 1893).

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The first performance of the symphony in this country was at New York, May 9, 1863, under the direction of Theodore Thomas, with E. Mollenhauer, solo viola. The first performance in Boston was by Mr. Thomas's orchestra, Oct. 28, 1874, when Ch. Baetens was the solo viola.

Berlioz tells the origin of this symphony in his Memoirs. His Symphonie Fantastique (first performed Dec. 5, 1830, then revised and produced Dec. 9, 1832) was played at his concert at the Paris Conservatory, Dec. 22, 1833, with great success. "And then to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!* . . . Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvellous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.' 'Yes, indeed,' I answered, 'your proposition flatters me more than I can tell, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no, I insist,' said Paganini, 'you will succeed; as for me, I am too sick at present to compose, I cannot think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I

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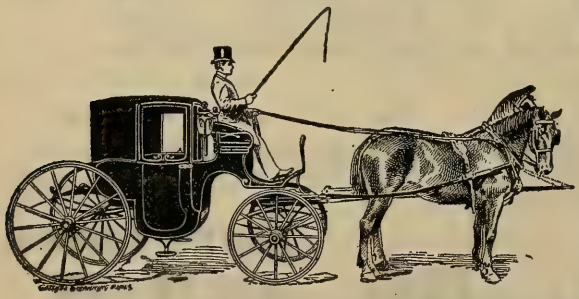

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was sure that Paganini by his incomparable artistry would know how to make the viola always the dominating instrument."

Berlioz at first worked at a composition for viola and orchestra which should portray the last moments of Mary Stuart.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that! there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterward, suffering already from the affection of the larynx which ultimately killed him,* he went to Nice, and returned to Paris only at the end of three years.

"Since I then saw that my plan of composition would not suit him, I set myself to work in another way, and without any anxiety concerning the means to make the solo viola conspicuous. My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved indi-

*Paganini died at Nice, May 27, 1840; he heard "Harold in Italy" for the first time on Nov. 25, 1838.

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viduality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, 'Harold en Italie.' As in the 'Symphonie Fantastique,' a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the 'Symphonie Fantastique,' the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it, and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development.* In spite of the complexity of the harmonic fabric, it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the March of Pilgrims in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the Conservatory."

Berlioz wrote to Liszt in July, 1852, apropos of the latter's transcription of "Harold in Italy" for the pianoforte: "You will have to make many changes in your manuscript on account of the changes which

*Mr. W. F. Apthorp's note may here be of interest: "The solo viola part in 'Harold en Italie' has been compared to the 'Fixed Idea' in the 'Fantastic' symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the 'Fantastic' symphony) is a melody, a *Leitmotiv;* it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in 'Harold en Italie' is something quite different. Save in the first movement—which was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony."

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I made in the score after your work had been completed. The third movement especially contains a mass of modifications, which I fear cannot be translated into pianoforte language; it will be necessary to sacrifice much. I beg of you not to preserve the form of the *tremolo arpégé* which you employ in the introduction, left hand; that produces on the pianoforte an effect contrary to that of the orchestra, and prevents the heavy but calm figure of the basses from being distinctly heard. . . . Do you not think that the part you give to the viola, a more important part than that in the score, changes the physiognomy of the work? The viola ought not to appear in the pianoforte arrangement otherwise than it does in the score. The pianoforte here represents the orchestra; the viola should remain apart and be confined to its sentimental ravings; everything else is foreign to it; it is present, but it does not mingle in the action."

***

The symphony is dedicated to Humbert Ferrand, the faithful friend of Berlioz from the youth to the death of the latter. The autograph score with Berlioz's changes was given by Berlioz to Auguste Morel, director of the Marseilles Conservatory, who in turn bequeathed it to his pupil, Alexis Rostand. The symphony is scored for 2 flutes (the first interchangeable with piccolo), 2 oboes (the first interchangeable with English horn), 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 1 ophicleide, cymbals, 2 tambourines, kettledrums, harp, solo viola, and strings.

The first movement is entitled "Harold in the Mountains: scenes of melancholy, of happiness and joy." It begins with a long introduction, Adagio, in G minor and G major, 3-4, which opens with a fugato on a lamenting and chromatic subject in sixteenth notes, first given

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out pianissimo by the basses, then taken up in turn by first violins violas, second violins, while a chromatic counter-subject is played against it by wood-wind instruments. There is development until the full orchestra strikes fortissimo the full chord of G minor. The harp plays arpeggios, and the modality is changed to G major. The solo viola, Harold, sings the song that typifies the melancholy hero. This melody is developed and afterwards repeated in canon. The Allegro, in G major, 6-8, begins with free preluding, after which the solo viola announces the first theme, a restless melody, which is developed by viola and by orchestra. An abrupt change leads to a hint at the second theme in violas, 'cellos, and bassoons, but this theme enters in D major, and is announced by the solo viola. It is developed for a short time, and the first part of the movement is repeated. The free fantasia merges into the coda, which is quickened in pace until the tempo becomes twice as fast as at the beginning of the allegro.

Second movement, "March of Pilgrims, singing their Evening Hymn": Allegretto, in E major, 2-4. The chief theme is a simple march theme played by strings. The melody is now in the violins, now in the violas, and now in the basses. The development is constantly interrupted by a passage in repeated notes for wood-wind and second violins,—"the pilgrims muttering their evening prayer." The development is also represented by two bells, one in high B (flute, oboe, and harp), one in medium C (horns and harp). Some have found that the "prayer passage" is intended to represent the resonance of the C bell, but Berlioz was too shrewd an artist to give any panoramic explanation. This bell in C comes in on the last note of every phrase of the march melody, no matter what the final chord of the phrase may be; and, however a phrase may end, the next phrase almost always begins in E major. The Harold theme is introduced by the

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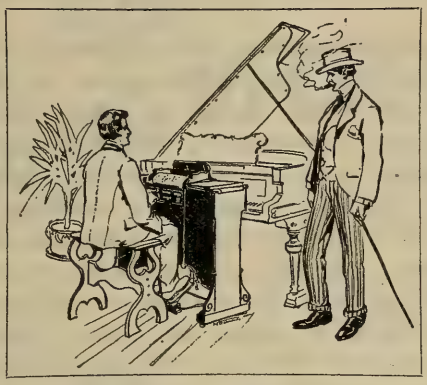

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solo viola. There is a relieving episode in C major, the pilgrims' chant, "Canto religioso," a sort of a choral sung by wood-wind and muted strings against a contrapuntal march-bass, pizz. Harold's viola furnishes an arpeggio accompaniment. The march is resumed and dies away.

Third movement, "Serenade of a Mountaineer in the Abruzzi to his Mistress"*: Allegro assai, C major, 6-8. This is a substitute for the traditional scherzo. It opens with a lively theme in dotted triplet rhythm for piccolo and oboe to an accompaniment in divided violas and long sustained notes in second oboe, clarinets, bassoons,—a reminder of the Italian *Pifferari*. The trio is based on a cantilena in C major for English horn and other wind instruments against an accompaniment of strings and harp. The solo viola (Harold) returns with the adagio theme, but the melody of the serenade is not interrupted. Harold's theme is re-enforced by violins and violas. There is a return of the short scherzo, which is followed by the reappearance of the serenade melody, now sung by solo viola, while the flute has the original viola melody.

Fourth movement, "Orgy of Brigands, recollections of the preceding scenes."† It begins with an Allegro frenetico in G minor, 2-2, which is soon interrupted by excerpts from the preceding movements played by the solo viola. There are reminiscences of the introduction, of the pilgrims' march, of the serenade, of the theme of the first movement, and then again of the introduction. Harold is at last silent, and the brigands have their boisterous say. The brilliant first

* See chapter xxxviii. of Berlioz's Memoirs for a description of Berlioz directing in the Abruzzi the serenade given by Crispino, who "pretended to be a brigand," to his mistress.

† Berlioz composed in 1830 a "Chanson de Brigands" to the text of Ferrand. This found its place in "Lélio," a lyric monodrama for orchestra, chorus, and unseen soloists, composed 1831–32, united with the "Symphonie Fantastique" to form "L'Épisode de la Vie d'un Artiste," and performed at Paris, Dec. 9, 1832. This "Chanson de Brigands" was published about 1835 under the title, "Scène de Brigands," arranged for the pianoforte by Ferdinand Hiller and dedicated to Mlle. Henriette Smithson.

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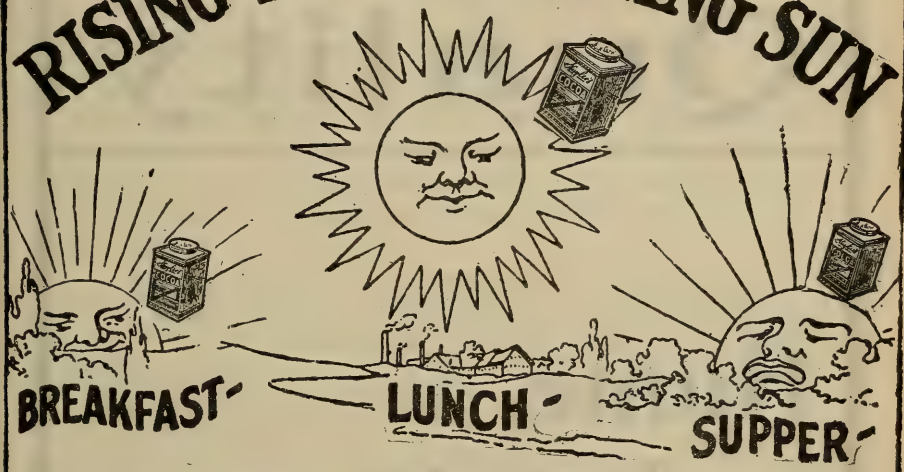

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theme is followed by a theme of lamentation in the violins. It is probable that when Berlioz referred to "brazen throats belching forth blasphemies," in his account of a performance led by him at Brunswick,* he referred to the thunderous conclusion theme. In the coda two solo violins and a solo 'cello "behind the stage" remind one for a moment of the pilgrims' march. Harold groans and sobs, and the orgy is resumed.

***

From the description given by Berlioz of the performance at Brunswick, which has just been quoted in a foot-note, it will be seen that the commentators who find Harold in this finale "proceeding to his ruin," "a lost soul, as is shown by the distortion of his theme, and the punctuation of the frenzied scene by passages suggesting remorse and doom," are more imaginative than Berlioz, who dismisses his dreamy hero in terror from the orgy.

*In the letter addressed to Heine which forms a chapter of Berlioz's Memoirs. This was in 1843. The statement published lately that Joachim in 1853 was the first in Germany to play the solo viola in the symphony is incorrect. The viola player at Brunswick in 1843 was Karl Friederich Müller (1797–1873), one of the four sons of Ægidius Christoph Müller and the first violin of the elder Müller Quartet. Berlioz thus described the performance: "In the finale of 'Harold,' in this furious orgy in which the drunkenness of wine, blood, joy and rage all shout together, where the rhythm now seems to stumble, and now to run madly, where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where they laugh, drink, strike, bruise, kill and ravish, where in a word they amuse themselves; in this scene of brigands the orchestra became a veritable pandemonium; there was something supernatural and frightful in the frenzy of its dash; everything sang, leaped, roared with diabolical order and unanimity, violins, basses, trombones, drums and cymbals; while the solo alto, Harold, the dreamer, fleeing in fright, still sounded from afar some trembling notes of his evening hymn. Ah! what a feeling at the heart! What savage tremors in conducting this astonishing orchestra, where I thought I found my young lions of Paris more ardent than ever!!! You know nothing like it, the rest of you, poets; you have never been swept away by such hurricanes of life: I could have embraced the whole orchestra, but I could only cry out, in French it is true, but my accents surely made me understood: 'Sublime! I thank you, gentlemen, and I wonder at you: you are perfect brigands!'" The "March of Pilgrims" had been played earlier in the trip, at Stuttgart and Hechingen; and the symphony without the finale was played at Mannheim, with the violin solo by one of the violas of the orchestra. The symphony was also played previously at Dresden with Karl Joseph Lipinsky (1790–1861) as solo viola. Joachim did play at Brunswick in a concert given by Berlioz, Oct. 25, 1853; but he played solos. See Berlioz's letter to Liszt of Oct. 26, 1853: "The excellent Joachim came to play two pieces at the concert yesterday, and was most successful. I applaud myself for having furnished the music lovers of Brunswick this good fortune, for they did not know him." Adolphe Jullien says Joachim was the solo viola in "Harold" at a performance led by Berlioz at Bremen, but he gives no authority for the statement.

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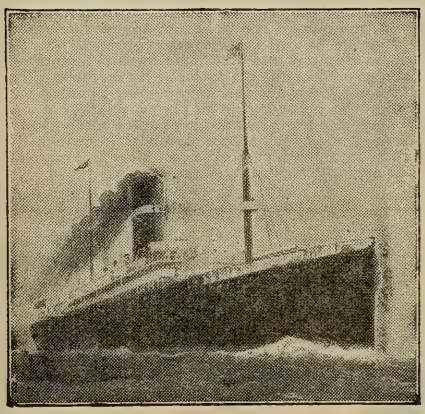
"Childe Harold" was begun by Byron in 1809. Cantos I. and II. were published in 1812. He wrote the third canto in 1816. and the fourth in 1817, and the publication was in 1818. There were translations of Byron's poems into French from 1819 to 1830, and the remarkable preface by Charles Nodier was written for an edition of 1822–25.

When did Berlioz first read Byron's poems? His overture to "Le Corsaire" was composed in Italy in 1831, but his allusions to Byron in his memoirs and letters are few. The two authors over whose works he pored were Virgil and Shakespeare.* We know that he was fond of Thomas Moore, and set music to some of his poems: his "Neuf Mélodies irlandaises" (composed in 1829 and published in 1830) were dedicated to Moore. The text of his "Sardanapale," with which he took the *prix de Rome* (1830), was by Gail. It described the last night of the voluptuous monarch, and closed at the moment when he called his most beautiful slaves and mounted with them the pyre. Was this poem based on Byron's tragedy? Apparently not. When Berlioz wandered in the Abruzzi, his thoughts were of Virgil's men and women, or he murmured lines of Shakespeare and Dante.

In a letter to Mme. Horace Vernet (1832) Berlioz speaks of his dreary

* For an interesting study of Berlioz's literary tastes see "Berlioz Écrivain," by Professor Paul Morillot (Grenoble, 1903).



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life at Côte-Saint-André, and he contrasts the men and women he knew at Rome with those of his birthplace: "In spite of all my attempts to turn the conversation, they persist in talking to me about art, music, imaginative poetry, and God knows how they talk about them in the country! ideas so strange, judgments made to disconcert an artist and to freeze the blood in his veins, and worst of all with the most horrible coolness. You would say to hear them talk of Byron, Goethe, and Beethoven, that it was all about some tailor or cordwainer, whose talent rose a little above the ordinary level." And in a letter to Schumann (1837) Berlioz writes: "Dramatic poets are exposed in publishing their pieces to see them, in spite of themselves, performed more or less badly, before a public more or less incapable of understanding them, cut, clipped, and hissed. Byron thus had a sad experience with his 'Marino Faliero.'* " But allusions to Byron are rare in the writings of Berlioz, while allusions to Virgil and Shakespeare are frequent and enthusiastic.

***

Berlioz wrote Ferrand (May 15 or 16, 1834): "I have finished the first three movements of my new symphony with solo viola; I am about to finish the finale. I think it will be a good work, and above all it will be curiously picturesque. I intend to dedicate it to one of my friends, you know him, M. Humbert Ferrand, if he will permit it. There is a 'March of Pilgrims chanting the evening prayer,' which I hope will be famous in December. I do not know when this enormous

* "Marino Faliero" was published by Murray on April 21, 1821. R. W. Elliston, manager of Drury Lane, had procured surreptitiously the sheets, and he produced the play on April 25, 1821. It was received coldly, and there were seven performances in all. For an account of the injunction brought by Murray, see George Raymond's "Memoirs of Elliston." "The Doge of Venice," founded by William Bayle Bernard on Byron's play, was produced at Drury Lane on October 22 or November 2,—the reference books differ,—1867, with Samuel Phelps as the Doge. The production was a failure, and the loss was £5,000 or more.

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work will be engraved; in any case, see to it that you obtain the permission of M. Ferrand. When my first opera will be performed, all this will engrave itself." He wrote to Ferrand, Aug. 31, 1834: "My symphony is completed. I think Paganini will find that the viola is not treated enough after the manner of a concerto; the work is a symphony on a new plan, not a piece written with the purpose of displaying brilliantly an individual talent, such as he has. I owe to him my undertaking the work." Again, November 30 of the same year: "My second concert has taken place, and your 'Harold' has been received as I hoped, in spite of a shaky performance. The 'March' was encored; and to-day it pretends to be the counterpart (religious and mild) of the 'March to the Scaffold.' Next Sunday at my third concert, 'Harold' will reappear in all its force, I hope, and with the adornment of a perfect performance. The orgy of brigands which ends the symphony is something rather violent; what would I not give if you could hear it! There is much of your poetry in this thing; I am sure I owe you more than one idea." He wrote Jan. 10, 1835: "This symphony had a fresh growth of success at the third performance; I feel sure you would be mad over it. I shall retouch some slight details, and next year it will make, I hope, still more of a sensation."

The story of the first performance is told by Berlioz in his memoirs: "The first movement was the only one that was little applauded, and this was the fault of Girard, the conductor, who could never put enough dash into the coda, where the pace ought gradually to quicken to double the speed. I suffered martyrdom in hearing it drag. The 'March of Pilgrims' was encored. At the repetition and toward the middle of the second part of the piece, when after a short interruption the chiming of convent bells is again heard, represented by two notes of the harp, doubled by flutes, oboes, and horns, the harpist made a

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mistake in count and was lost. Girard then, instead of setting him straight, as it has happened to me a dozen times in like instance (three-fourths of the players make the same mistake at this place), shouted to the orchestra, 'The last chord!' and they all took it, leaping over the preceding fifty-odd measures. There was wholesale butchery. Fortunately the March had been well played the first time, and the audience was not mistaken concerning the cause of the disaster in the second. Nevertheless, since my defeat at the Théâtre Italien* I mistrusted my skill as a conductor to such an extent that for a long time I let Girard conduct my concerts. But at the fourht performance of 'Harold,' having seen him seriously deceived at the end of the Serenade, where, if one does not precisely double the pace of a part of the orchestra, the other part cannot play, for each whole measure of the one corresponds to a half measure of the other, and seeing that he could not put the requisite dash into the end of the first allegro, I resolved to be leader thereafter, and no longer to intrust any one with the communication of my intentions to the players. I have broken this resolve only once, and one will see what came of it.† After the first performance of this symphony a music journal in Paris published an article which overwhelmed me with invectives, and began in this witty fashion: 'Ha! ha! ha!—haro! haro! *Harold!*' Moreover, the day after this article appeared, I received an anonymous letter, in which some one, after deluging me with still grosser insults, reproached me 'for not having the courage to blow out my brains.'"

*This was a concert given for the benefit of Miss Smithson, Nov. 24, 1833. See chapter xlv. of the Memoirs.

† Berlioz refers to Habeneck, who put down his baton and took snuff at a critical moment, just before the attack of the "Tuba mirum" in the Requiem, Dec. 5, 1837.

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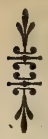

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SYMPHONY IN D MINOR . . . . . ERNST VON DOHNÁNYI.

(Born at Pressburg, Hungary, on July 27, 1877; now living at Vienna.)

This symphony was performed for the first time at Budapest on Jan. 7, 1903. It was performed soon after at a concert of the Vienna Concert Society, and in October, 1903, by the Royal Orchestra, Berlin, under Weingartner. It is in five movements, and it is scored for these instruments: piccolo, 3 flutes (one interchangeable with a second piccolo), 2 oboes, English horn, 3 clarinets (one interchangeable with bass clarinet), 3 bassoons, double-bassoon, 6 horns, 3 trumpets, 3 trombones, bass tuba (in the second movement a double-bass tuba), a set of 4 kettledrums, cymbals, big drum, triangle, glockenspiel, harp (two when possible), strings "(in plenty,—about 16 first violins, 16 second violins, 12 violas, 10 'cellos, 10 double-basses)."

The symphony opens Allegro ma non troppo, D minor, 2-2. After two measures of introduction a theme is announced by horn and trumpet with answer in violins. Theme and answer are repeated. After development the expressive song theme, B major, 3-2, is given to violas, accompanied by bassoons, 'cellos, and double-basses. It is then sung by clarinet. Fresh thematic material is then introduced in a section which opens with bassoons in octaves. After a crescendo and climax there is a return to the song theme, which is now given in another tonality to the oboe, and is then sung more passionately by violins and wood-wind instruments. There is much use of the subordinate themes. There is most elaborate development, and after a long pedal-point on A the chief theme, in D minor, is thundered out (*fff*). There is a return to the song theme (strings), now forte and in combination with other thematic material. The coda begins poco meno allegro; the pace is gradually quickened to the original tempo; and after the momentary appearance of the chief theme the movement ends pianissimo,

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with strings (pizz.), harp, and at last drums, in a descending figure, against sustaining horns.

The second movement, Molto adagio, A minor, 3-4, is of a rhapsodical character after the Hungarian fashion. A melody is sung first by the English horn against strings (pizz.) and with constant rhythmical changes between 3-4 and 2-4. The violins have a more sustained and flowing theme in A major. Wind instruments introduce fresh and strongly rhythmed material, which is elaborated in minor and major. The music becomes more and more rhapsodic, with brilliant passages for solo instruments. There is a recapitulation of themes, and at last the English horn sings a phrase, now embroidered, of its first melody.

The third movement is a scherzo, F major, Presto, 3-4, which is built on a short, heavy, ascending figure, announced at first by bassoons, double-bassoon, 'cellos, double-basses. A short episode follows tranquillo, 5-4, with a flowing melody for first violins. The trio is in D-flat, 6-4, based on a long pedal. It is at first for wind instruments and drums. The coda is a poco più presto, 2-4 and then 3-4.

The fourth movement is an Intermezzo in B major for viola sola, accompanied by oboes, English horn, bassoons, double-bassoon, and strings. The chief theme is reminiscent of a melody in the preceding adagio, and there are hints at themes in the first movement.

Finale. The movement begins in D minor, molto sostenuto, 4-4. There are reminiscences of what has gone before. The theme which is to be varied is in D minor, 2-2, allegro non troppo (strings). The variations are at first in strict style. The theme then appears in 'cellos and double-basses, with figuration in wind instruments. Brilliant variations for wind instruments with contrasting strings lead to a tranquillo, D major, 2-4, with a flowing variation for violas accom-

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panied by strings and a few wind instruments. In this section the theme is given alternately to other instruments. Other variations follow. The fugue subject, D minor, 4-4, is announced by horns. The fugue is worked out elaborately and at great length, with a free use of preceding material. The triumphant ending is in the major.

***

Dohnányi's father is a professor of mathematics and physics at the Pressburg Gymnasium, and he is said to be an excellent 'cellist. The boy, before he was three years old, showed unmistakable musical instincts, but his father waited until he was six, and then began to teach him the piano. The boy also studied the violin, and at a later period played the viola in quartets and in the orchestra. "His earliest attempts at composition date from his seventh year. He chose for his Christmas present a sheet of manuscript music paper, and in the early morning the child began to write down notes indiscriminately on the paper. The mere writing of music gave him the greatest pleasure. Later on little compositions were evolved. The first that he remembers were seven pieces for violin and pianoforte, quite original. When his father laughingly played them with him, the little composer was quite indignant at such levity. Several smaller pianoforte pieces followed in the *Lied* form. All these compositions were strictly correct in both harmony and form, although he had not received any theoretical instruction whatever." But let us leave the passionate biographer.

Dohnányi's father taught him for two years, and then Ernst studied until his sixteenth year the pianoforte with Forstner, the organist of the Pressburg Cathedral. There was no intention at the time of making the youth a professional musician, yet he had played chamber music publicly at a concert in Pressburg when he was nine years old.

Ernst wrote his first chamber music about 1888–89,—two violoncello sonatas, two string quartets, two pianoforte sonatas. "At the age of thirteen he, for the first time, played Brahms (the G minor Quartet) in public. He was immensely inspired by the music, and his early love for Schumann grew colder. He became an ardent admirer of Brahms, and under his spell he composed a pianoforte quartet and later on a string sextet. The quartet was publicly performed in Vienna in March, 1894, by the Duesburg Quartet, with great success. Another string quartet was composed in five days!"

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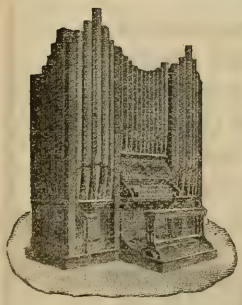
In the spring of 1894 it was determined that Dohnányi should make music his profession, and that he enter the University and study philosophy while he was pursuing his musical studies. He entered the Royal Hungarian Academy of Music at Budapest in September, 1894. and remained there until June, 1897. He also entered the University, but left it after a few months. His teachers at Budapest were Hans Koessler* for composition and Stefan Thomán for the pianoforte. In 1895 Dohnányi produced his Pianoforte Quintet in C minor (Op. 1), which was played at Budapest, at Vienna, and at London (Nov. 16, 1898). "Koessler, who was an intimate friend of Brahms, had often spoken to the latter about young Dohnányi and his remarkable quintet. Brahms expressed a wish to know the work, and, as Ernst Dohnányi was then unable to go himself to Ischl, he (Brahms) begged the composer to send him the score, and the work was played through to the older composer by Nikisch, who happened to be there at the time, and the Kneisel Quartet. At Brahms's express wish the quintet was played at the Tonkünstlerverein, Vienna, again with success."

Dohnányi continued to compose. A symphony in F was produced. "In 1896 the year of the Hungarian Millennium, the 'King of Hungary' offered prizes for works by native composers. The Liszt Verein in Budapest arranged the competition, and Dohnányi competed with his symphony, an overture entitled 'Zrinyi,' and the string sextet in B-flat of his Pressburg days, but rewritten for the occasion. Both the symphony and overture took prizes, while the sextet was honorably mentioned, and the two prize works were afterwards performed at Budapest." He also wrote pianoforte pieces,—Scherzo in C-sharp minor (1897), Capriccio in B minor (1897), Pianoforte Variations and Fugue on a Theme by "E. G.," a pupil of his, a Psalm in eight parts, and some four-hand waltzes.

In July, 1897, Dohnányi went to study the pianoforte with d'Albert for two months. He then went to Berlin, and gave recitals on October 1 and 7. He played afterward at Dresden, Vienna, Budapest,

* Koessler, born Jan. 1, 1853, at Waldeck, studied with Rheinberger at Munich. After engagements at Dresden and Cologne, he went to Budapest, and in 1883 he took charge of the class in composition at the Landesmusikakademie. His "Symphonic Variations" in memory of Brahms were played at a Symphony Concert in Boston, March 15, 1902.



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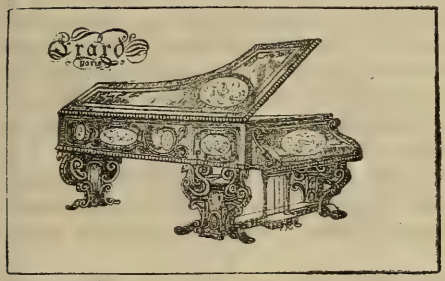

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and other towns. He made his first appearance in London at a Richter Concert, Oct. 24, 1898. His first appearance in the United States was at a concert of the Boston Symphony Orchestra at Cambridge (Mass.), March 15, 1900, when he played Beethoven's Concerto in G major. His first appearance in Boston was at a Symphony Concert, March 17, 1900, when he played the same concerto. He gave recitals at Boston Music Hall, March 31 and April 7, 1900, and at the latter concert he played his own Intermezzo in F major and Capriccio in B minor. He played at a Kneisel Quartet concert April 2, 1900, when his pianoforte quintet was produced. He visited this country again in 1900, and played his own Concerto in E minor (Op. 5) at a Symphony Concert, November 3. He gave recitals in Steinert Hall on November 27 and December 1 of that year, and at the former concert he played his own Variations and Fugue on a Theme by "E. G."

Besides the compositions mentioned, Dohnányi has written a pianoforte concerto in E minor, a string quartet (Op. 7), three intermezzi, a gavotte, a transcription of Délibes's "Naila" waltz, two cradle songs.

Mme. Melba (born Helen Porter Mitchell) was born at Melbourne, Australia, in 1865,* the daughter of David Mitchell, a contractor, who built the Melbourne Town Hall and the Exhibition buildings. She sang in the choir of St. Francis's Roman Catholic Church, Melbourne, and appeared at the Melbourne Liedertafel concerts in 1884. It is said that her voice attracted the attention of Pietro Cecchi, who urged her to adopt a professional career. Her first appearance in Europe was at Leonard Emil Bach's concert, at Prince's Hall, London, June 1, 1886. She studied with Marchesi, and made her first appearance in Paris in concert, March 21, 1887. Her first appearance in opera was at the Monnaie, Brussels, as Gilda in "Rigoletto," Oct. 12, 1887. Her first appearance in London was at Covent Garden on May 24, 1888, as Lucia; at the Opéra, Paris, on May 8, 1889, as Ophelia. Since then she has been famous in European cities, in Australia, and in the United States. She married in 1882 Charles N. F. Armstrong, of

* The date 1859 is given in Brown and Stratton's "British Musical Biography" (1897) and in Riemann's Musik-Lexikon (1899).

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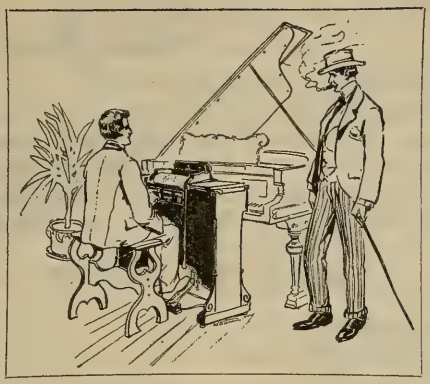

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Queensland. The marriage was followed some years afterward by divorce. Her first appearance in the United States was at New York as Lucia, Dec. 4, 1893.

ARIA, "PARTO, PARTO," FROM "LA CLEMENZA DI TITO."

WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

"La Clemenza di Tito," opera (*dramma serioso*) in two acts, the text by Caterino Mazzola (adapted from Metastasio), the music by Mozart, was ordered of the composer by the Estates of Bohemia for the coronation of Leopold II. at Prague. It was produced before an invited audience at the National Theatre, Sept. 6, 1791, the day of the coronation.

The aria, "Parto, parto" (No. 9), is sung by Sesto. The text is as follows:—

Parto, ma tu, ben mio,
Meco ritorna in pace:
Sarò qual più ti piace,
Quel che vorrai farò.

Guardami, e tutto obblio,
E a vendicarti io volo.
A questo sguardo solo

Da me si penserà.
Ah, qual poter, o Dei!
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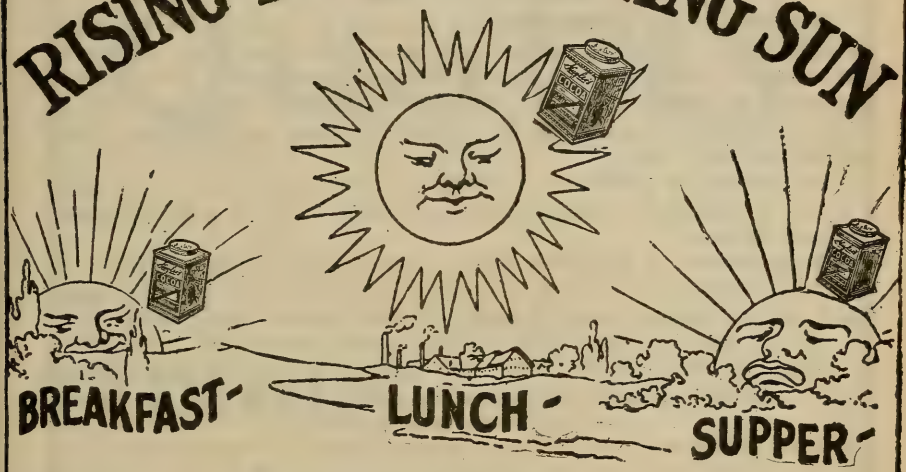

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SEXTUS.—I go; but thou, my beloved, return with me in peace: I will be what thou pleasest, I will do what thou wilt.

Look at me, and I forget all, and fly to avenge thee. My thoughts shall be only for that glance of thine. Ah, what power, ye gods, have ye given to beauty!*

"THE IDEAL" (AFTER SCHILLER), SYMPHONIC POEM NO. 12.

FRANZ LISZT.

(Born at Raiding, near Ödenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

"Die Ideale" was projected in the summer of 1856, but it was composed in 1857. The first performance was at Weimar, Sept. 5, 1857, on the occasion of unveiling the Goethe-Schiller monument. The first performance in Boston was by Theodore Thomas's orchestra, Oct. 6, 1870. The symphonic poem was played here at a Symphony Concert on Jan. 26, 1889.

"Die Ideale" is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, cymbals, strings.

The argument of Schiller's poem, "Die Ideale," first published in the *Musenalmanach* of 1796, has thus been presented: "The sweet belief in the dream-created beings of youth passes away; what once was divine and beautiful, after which we strove ardently, and which we embraced lovingly with heart and mind, becomes the prey of hard reality; already midway the boon companions—love, fortune, fame,

* This translation is by Mr. W. F. Apthorp.

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and truth—leave us one after another, and only friendship and activity remain with us as loving comforters." Lord Lytton characterized the poem as an "elegy on departed youth."

Yet Liszt departed from the spirit of the elegy, for in a note to the concluding section of the work, the Apotheosis, he says: "The holding fast and at the same time the continual realising of the ideal is the highest aim of our life. In this sense I ventured to supplement Schiller's poem by a jubilantly emphasizing resumption of the motives of the first section in the closing Apotheosis." Mr. Niecks, in his comments on this symphonic poem, adds: "To support his view and justify the alteration, Liszt might have referred to Jean Paul Richter's judgment, that the conclusion of the poem, pointing as it does for consolation to friendship and activity, comforts but scantily and unpoetically. Indeed, Schiller himself called the conclusion of the poem tame, but explained that it was a faithful picture of human life, adding: 'I wished to dismiss the reader with this feeling of tranquil contentment.' That, apart from poetical considerations, Liszt acted wisely as a musician in making the alteration will be easily understood and readily admitted. Among the verses quoted by the composer, there are eight which were omitted by Schiller in the ultimate amended form of 'Die Ideale.' The order of succession, however, is not the same as in the poem; what is 1, 2, 3, 4, 5 with Liszt is 1, 4, 3, 2, 5 with Schiller. The musician seized the emotional possibilities of the original, but disregarded the logical sequence. And there are many things which the tone-poet who works after the word-poet not only may but must disregard. As the two arts differ in their nature, the one can

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be only an imperfect translator of the other; but they can be more than translators,—namely, commentators. Liszt accordingly does not follow the poem word for word, but interprets the feelings which it suggests, 'feelings which almost all of us have felt in the progress of life.' Indeed, programme and music can never quite coincide; they are like two disks that partly cover each other, partly overlap and fall short. Liszt's 'Die Ideale' is no exception. Therefore it may not be out of place to warn the hearer, although this is less necessary in the present case than in others, against forming 'a grossly material conception of the programme,' against 'an abstractly logical interpretation which allows itself to be deceived by the outside, by what presents itself to the first glance, disdains the mediation of the imagination.'"

THE IDEAL.

Then wilt thou, with thy fancies holy—
Wilt thou faithless, fly from me?
With thy joy, thy melancholy,
Wilt thou thus relentless flee?
O Golden Time, O Human May,
Can nothing, Fleet One, thee restrain?
Must thy sweet river glide away
Into the eternal Ocean-Main?
The suns serene are lost and vanish'd
That wont the path of youth to gild,
And all the fair Ideals banish'd
From that wild heart they whilom fill'd.*

Andante, 4-4. A cry of the wood-wind instruments with violoncellos and double-basses (pizz.) is followed by a mournful horn solo unaccompanied. The cry is repeated in a chromatically changed form, and the clarinet takes up the short song of the horn. Violas and violoncellos, questioning, lead to the main body of the work.

AUFSCHWUNG (ASPIRATION).

The Universe of things seem'd swelling
The panting heart to burst its bound,
And wandering Fancy found a dwelling
In every shape—thought—deed and sound.

. . . . . .

†As a stream slowly fills the urn from the silent springs of the mountain and anon overflows its high banks with regal waves, stones, rocks, and forests fling themselves in its course, but it rushes noisily with proud haste into the ocean.

* This and the following versified translations into English are by Lord Lytton.
† As these eight lines of Schiller's poem are not in Lord Lytton's poetical translation, the prose of Mr. Niecks is used.

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Thus happy in his dreaming error
His own gay valor for his wing,
Of not one care as yet in terror
Did Youth upon his journey spring;
Till floods of balm, through air's dominion,
Bore upward to the faintest star—
For never aught to that bright pinion
Could dwell too high, or spread too far.

Allegro spiritoso, 2-2, F major. Fiery passages for strings are developed out of the opening motive for violins, as are other melodic fragments, among them a strongly pronounced motive for the basses. The crescendo leads to a climax,—the proclamation fortissimo of the chief theme, the motive of the Ideal. A phrase leads to a repetition of this theme, which is now continued, and out of the syncopated rhythm of this continuation comes a more rhapsodic theme (clarinet), introduced and supported by gentle chords in the wood-wind. The Ideal motive appears as an expressive song for 'cellos. Then follows a section, D major, Quieto e sostenuto assai, 3-4, a musical illustration of the lines:—

How fair was then the flower, the tree!
How silver-sweet the fountains fall!
The soulless had a soul to me!
My life its own life lent to all!

The chief musical thought of this episode is given to flutes and clarinets with muted violins in triplets of eighth notes, but the Ideal motive is used ('cellos and basses) and the horn theme of the introduction, which is now in the major.

As once, with tearful passion fired,
The Cyprian sculptor clasp'd the stone,
Till the cold cheeks, delight inspired,
Blush'd—to sweet life the marble grown;
So youth's desire for Nature!—round
The Statue, so my arms I wreathed,
Till warmth and life in mine it found,
And breath that poets breathe—it breathed.

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And aye the waves of life how brightly
The airy Pageant danced before!—
Love showering gifts (life sweetest) down,
Fortune, with golden garlands gay,
And Fame, with starbeams for a crown,
And Truth whose dwelling is the day.

The Ideal and the rhapsodic motives are used, but the yearning and the striving end in

ENTTÄUSCHUNG (DISILLUSION).

Ah! midway soon lost evermore,
After the blithe companions stray;
In vain their faithless steps explore,
As one by one they glide away.

. . . . . .

And ever stiller yet, and ever
The barren path more lonely lay.

Andante. The themes of bold and longing youth are now presented in far different form and in duller orchestral colors. The theme of glamour and the Ideal motive are transformed into themes of mourning or despair.

Who, loving, lingered yet to guide me,
When all her boon companions fled,
Who stands consoling yet beside me,
And follows to the House of Dread?

There is this answer:—

Thine, Friendship, thine the hand so tender,
Thine the balm dropping on the wound,
Thy task, the load more light to render,
O earliest sought and soonest found!

The transformed Ideal motive is now given to horn and solo 'cello. Freedom from mournfulness comes only with

BESCHÄFTIGUNG (OCCUPATION).

And thou, so pleased, with her uniting,
To charm the soul-storm into peace,
Sweet Toil, in toil itself delighting,
That more it labored, less could cease,

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Tho' but by grains thou aid'st the pile
The vast Eternity uprears,
At least thou strik'st from Time the while
Life's debt—the minutes, days, and years.

Allegretto mosso, 6-8. A short episode of scherzo-like character. The opening motive is the Ideal theme in rhythmical diminution. Repetitions of this theme are answered by flutes in thirds. An allegro spiritoso molto leads to the

APOTHEOSIS.

Più moderato, maestoso, con somma passione, F major, 4-4, begins with the Ideal motive (wind instruments), broader than before and with brilliant figuration in the strings. The theme of youth's glamour becomes rhythmically light and free, Allegro vivace, and the early poetic and rhapsodic theme appears, transformed. There is a long crescendo, at first a stretto, which begins *pp* with a theme evolved from the Ideal motive, and ends in the final jubilation with transformations of the glamour and Ideal themes *fff*.

***

Liszt and his Princess Carolyn Sayn-Wittgenstein were both sick in the spring of 1857, and the letters written by Liszt to her during this period are of singular interest. Yet Liszt went about and conducted performances until he suffered from an abscess in a leg and was obliged to lie in bed. On the 30th of January Liszt had written to a woman, the anonymous "Friend": "For Easter I shall have finished 'Die Ideale' (symphony in three movements)"; and in March he wrote the Princess that he was dreaming of "Die Ideale." In May he went to Aix-la-Chapelle to conduct at a music festival, and in July he returned to that town for medical treatment. He wrote the Princess (July 23) that he had completed the indications, the "nuances," of the score that morning, and he wished her to see that the copyist should prepare the parts immediately,—6 first violins, 6 second violins, 4 violas, and 5 double-basses.

The performance at Weimar excited neither fierce opposition nor warm appreciation. Liszt conducted the work at Prague, March 11,

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1858, and it appears from a letter to the Princess that he made cuts and alterations in the score after the performance. Hans von Bülow produced "Die Ideale" at Berlin in 1859, and the performance stirred up strife. Bülow thought the work too long for the opening piece, and preferred to put it in the second part. Then he changed his mind; he remembered that Liszt's "Festklänge" was at the end of a concert the year before in Berlin, and that many of the audience found it convenient to leave the hall for the cloak-room during the performance. A few days later he wrote that he would put it at the end of the first part: "My first rehearsal lasted four hours. The parts of 'Die Ideale' are very badly copied. It is a magnificent work, and the form is splendid. In this respect I prefer it to 'Tasso,' to 'The Preludes,' and to other symphonic poems. It has given me an enormous pleasure—I was happier than I have been for a long time. Apropos—a passage, where the basses and the trombones give the theme of the Allegro, a passage that is found several times in the parts is cut out in the printed score"—Raaman names 1859 as the date of publication, while others say the score was published in 1858—"I have left this passage as it is in the parts; for I find it excellent, and the additional length of time in performance will be hardly appreciable. It will go, I swear it!" The concert was on Jan. 14, 1859, and, when some hissed after the performance of "Die Ideale," Bülow asked them to leave the hall. A sensation was made by this "maiden speech," as it was called. (See the pamphlet, "Hans v. Bülow und die Berliner Kritik," Berlin, 1859, and Bülow's "Briefe," vol. iii. pp. 202, 203, 205, 206, Leipsic, 1898.) Bülow was cool as a cucumber, and directed the

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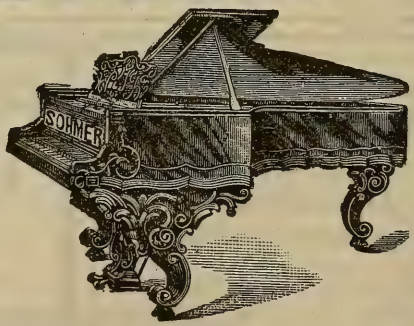

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next piece, Introduction to "Lohengrin," as though nothing had happened. The Princess of Prussia left her box, for it was nine o'clock, the hour of tea; but there was no explosion till after the concert, when Bülow was abused roundly by newspaper article and word of mouth. He had promised to play two piano pieces at a Domchoir concert the 22d, and it was understood that he would then be hissed and hooted. The report sold all the seats and standing places. Never had he played so well, and instead of a scandalous exhibition of disapproval there was the heartiest applause. Liszt conducted "Die Ideale" at Bülow's concert in Berlin on February 27 of that year, and there was then not a suspicion of opposition to work or composer.

Bülow after the first performance at Berlin advised Liszt to cut out the very last measures. "I love especially the thirds in the kettle-drums, as a new and bold invention—but I find them a little too ear-boxing for cowardly ears.* . . . I know positively that these eight last drumbeats have especially determined or rather emboldened the opposition to manifestation. And so, if you do not find positive cowardice in my request—put these two measures on my back—do as though I had had the impertinence to add them as my own. I almost implore this of you!"

Scena, "Sweet bird that shun'st the noise of folly," from "L' Allegro, il Penseroso, ed il Moderato."

George Frideric Handel.

(Born at Halle, Feb. 23, 1685; died at London, April 14, 1759.)

Handel wrote his cantata, "L' Allegro, il Penseroso, ed il Moderato," in 1740. He began it January 19 and finished it February 9. The winter was one of the coldest known in England. The Thames was frozen; and a fair was held for three weeks on the ice, and an ox was roasted whole. Musical and dramatic performances were suspended during January.

The first performance of the cantata was on Feb. 27, 1740, at the Lincoln Inn Fields Theatre, in London. The cantata was repeated four times that season.

The London *Daily Post* of Feb. 27, 1740, announced: "Never performed before—at the Royal Theatre, Lincoln's Inn Fields, this day will be performed 'L' Allegro,' etc., with two new concertos for several instruments, and a new concerto on the organ. Boxes, half a guinea; pit, 5*s.*; first gallery, 3*s.*; upper gallery, 2*s.* Pit and gallery opened at four, and boxes at five." A new concerto for several instruments was played at the beginning of the first part, another at the beginning of the second part, and the new organ concerto at the beginning of the third part. Walsh published a collection of songs from the cantata, March 15, 1740, a second on May 7 of that year, and on May 13, 1740, the two collections were published as one.

The text of the scena (No. 13 of the cantata), which is in "Il Penseroso," is as follows:—

Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among

* "Mais je les trouve trop peu 'ohrfeigend' pour les 'feige Ohren.'"

I woo to hear thy even-song.
Or, missing thee, I walk unseen
On the dry, smooth-shaven green,
To behold the wand'ring moon,
Riding near her highest noon.

The scena, Andante, in D major (4-4 time), is in the old aria form, with second part, Larghetto, in D minor (3-4 time), and Da capo.

Milton's "L' Allegro" and "Il Penseroso"* were used for the text, but Charles Jennens did not hesitate to add a third part, "Il Moderato," to serve as an arbiter between the two disputants. "Il Penseroso" was represented by soprano and contralto; "L' Allegro" by tenor, bass, and child's voice; "Il Moderato" by the bass, and by soprano and tenor in duet. Handel afterward made numerous changes.

The rich and respectable Jennens was pleased with his own poem, and he wrote Handel that it was very much admired. He was a singular person. In his youth his servants, equipages, and table won for him the name of "Solimon the Magnificent." He would go in a four-horse carriage, with four lackeys, to the printer to correct his proofs, and, "when he arrived at the passage, he descended from the coach, and was preceded by a servant, whose business it was to clear away the oyster shells or any other obstacle that might impede his progress." He had the air of a round-faced, honest tradesman. They used to laugh at him for his literary pretensions, but he was a benevolent man, generous to the arts, and he was the enthusiastic admirer and stanch friend of Handel.

*So it is in Milton and Handel; yet there are modern and scrupulous editors who substitute "Il Pensieroso."

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Academic Overture, Op. 80. . . . . Johannes Brahms.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, Jan. 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasie on Students'-songs. Brahms was not a university man, but he had know with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with me at the U—
> —niversity of Göttingen—
> niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus"†: "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"‡ is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"§ (Freshman song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"‖ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, bass drum, cymbals, triangle, strings.

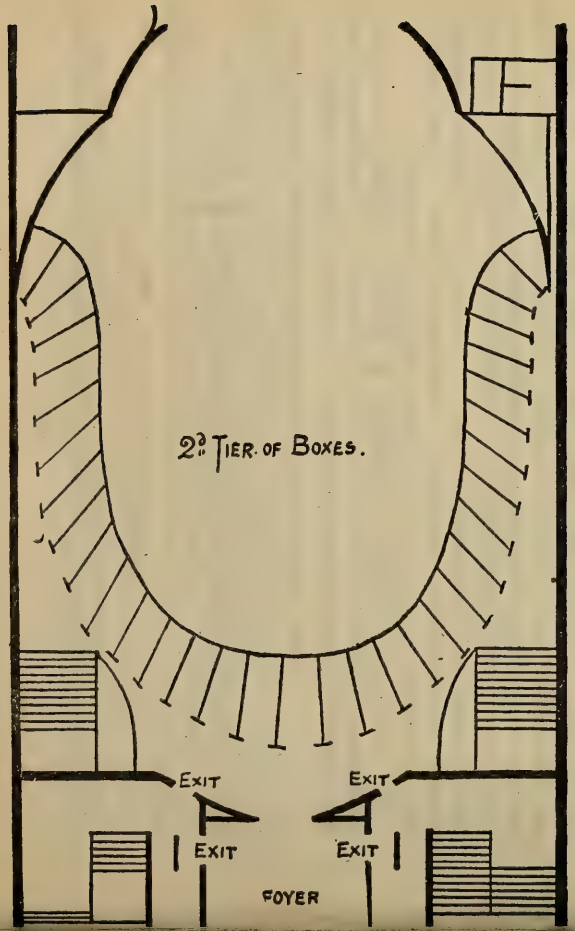
* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Augusti Germanici Regis Borussicae, etc. eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L. S.)"

† "Wir hatten gebauet." The verses of A. Binzer, to an old tune; were sung for the first time at Jena, Nov. 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

‡ "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

§ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

‖ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song as it is now known before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.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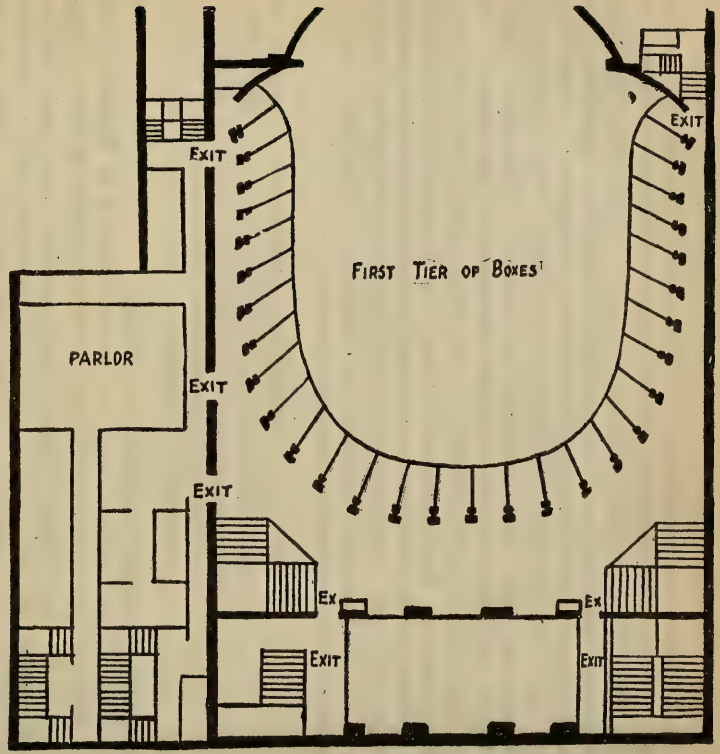
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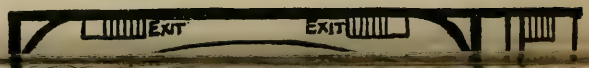
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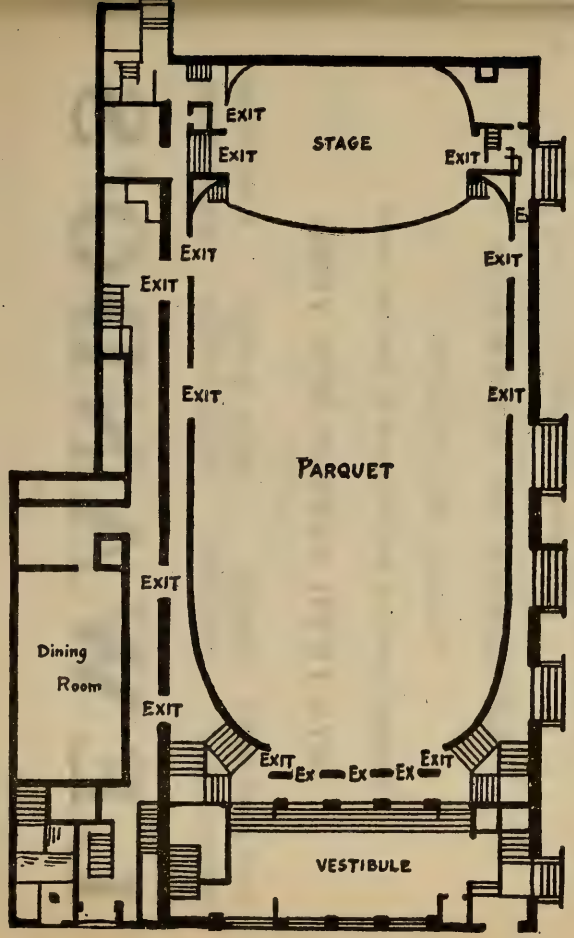
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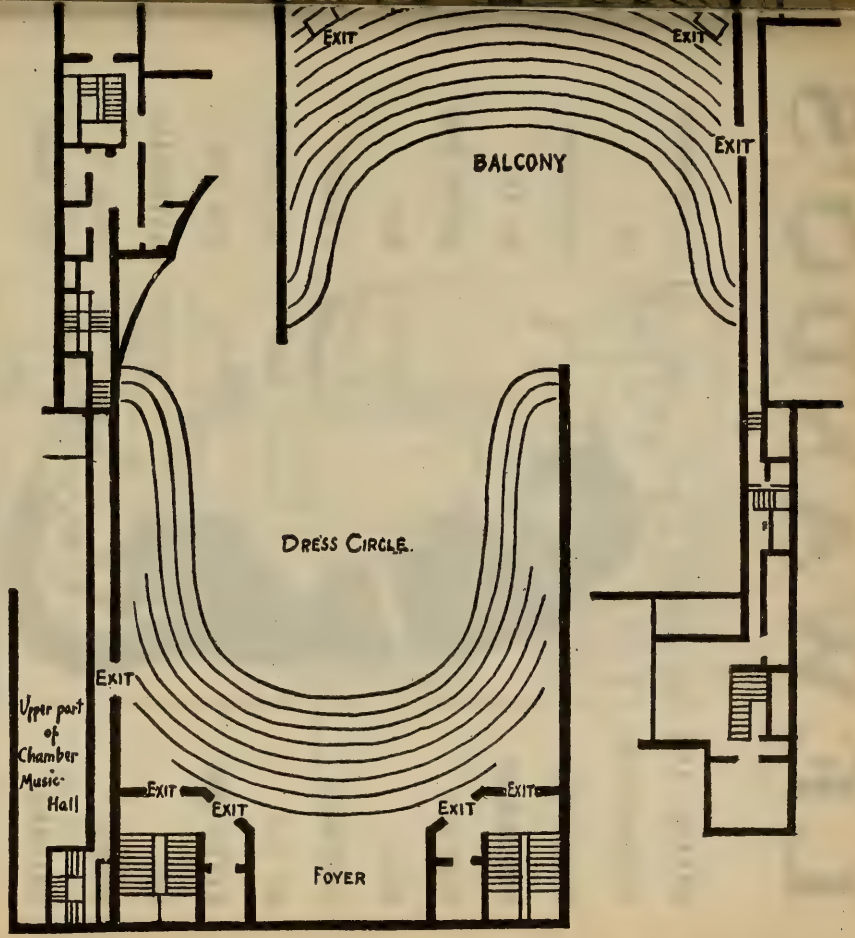
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AT 2.30 PRECISELY.

PROGRAMME.

Mendelssohn . Overture to "A Midsummer Night's Dream," Op. 21

Saint-Saëns . Concerto in A minor, for Violoncello and Orchestra, Op. 33
Allegro non troppo. Allegretto con moto. Come prima.

Smetana . . Symphonic Poem, "Vysehrad" (No. 1 of the Cycle, "My Country")

Hector Berlioz "Harold in Italy," Symphony in Four Movements, with Alto Solo, Op. 16
(Viola solo by Mr. E. Ferir.)

I. Harold in the Mountains: Scenes of Melancholy, Happiness, and Joy;
Adagio (G major).
Allegro (G major).
II. March of Pilgrims, singing their Evening Hymn: Allegretto (E major).
III. Serenade of a Mountaineer of the Abruzzi to his Mistress:
Allegro assai (C major).
Allegretto (C major).
IV. Orgy of Brigands: Allegro frenetico (G minor).

SOLOIST:

Mr. RUDOLF KRASSELT.

There will be an intermission of ten minutes before the symphony.

OVERTURE, "A MIDSUMMER NIGHT'S DREAM," OP. 21.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves

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of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister Nov. 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, when the composer conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During the summer of that year Mendelssohn composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was at the New Palace, Potsdam, Oct. 14, 1843. Joachim, then an

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infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the King's Theatre, Berlin, on October 18 and the three following nights. The play puzzled, and highly respectable persons pronounced it vulgar; but the music pleased.

The overture was played in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet,* when Mendelssohn played for the first time in that country Beethoven's Pianoforte Concerto in E-flat. Sir George Smart, who returned from the concert with Mendelssohn, left the score of the overture in a hackney coach. So the story is told, but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's work at London in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

***

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on Thisbe's death, the delightful fairy songs and dances and entr'actes—all men, spirits,

*Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as a virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation.

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and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius, insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

***

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, ophicleide, kettledrums, and strings. The score of the whole of the music to "A Midsummer Night's Dream"—overture included—is dedicated to Heinrich Conrad Schleinitz.

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, *the* lucky man, on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for 'cellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garden. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

*Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines: —

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

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Concerto for Violoncello, in A minor, Op. 33.

Camille Saint-Saëns.

(Born at Paris, Oct. 9, 1835; still living at Paris.)

This concerto was composed in 1872 and published in 1873. It was first played at a Conservatory Concert, Jan. 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, Feb. 17, 1876. Mr. Schroeder played it in Boston at Symphony Concerts, Nov. 19, 1898, Jan. 10, 1903.

The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the 'cello. The orchestra develops it further against a counter-theme in the 'cello, which takes up the development again. The second theme, of a more melodious character (F major), is also given to the 'cello. There is only a short development. The working-out of the first theme is resumed, first in the 'cello, then in the orchestra. A new theme is introduced by

*August Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught, and played at Marseilles (1865–71), returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. Since his retirement he has lived at Niort, where he collects and repairs old instruments and writes books. His chief works are "Quelques Considérations sur la Lutherie" (1890), "Souvenirs d'un Musicien de Province" (1896), "Notice Historique sur les Instruments à Cordes et à Archet" (1898), "L'Art du Luthier" (1903). Tolbecque offered his collection of instruments to the French government for the Paris Conservatory, but there was some delay in appreciation, and the Belgian government secured the instruments. Tolbecque at once began to make another collection.

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way of episode, allegro molto, F major. The two chief themes are again used in development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo 'cello enters with another dance theme. These themes are developed, the minuet in the orchestra, the slow waltz in the 'cello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, strings.

Saint-Saëns's second violoncello concerto, Op. 119, was published early in 1903. It is dedicated to Joseph Hollmann, and was played by him at a Lamoureux concert at Paris, March 8, 1903. The critics found the work inferior to the first concerto, and made for a virtuoso's holiday.

SYMPHONIC POEM, "VYSEHRAD" (FROM "MY COUNTRY," NO. 1).

FRIEDRICH SMETANA.

(Born at Leitomischl, Bohemia, March 2, 1824; died in the madhouse at Prague, May 12, 1884.)

This preface appears in the full score of "Vysehrad":—

At sight of the famed fortress Vysehrad, the poet recalls the sounds of Lumir's

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varyto in the past. Vysehrad rises up before his eyes in its former glory, crowned with gold-decked shrines and the edifices of the Premslide princes and kings, rich in warlike renown.

The brave knights assemble in the castle courts to the sound of cymbals and trumpets, for the festal tourney; here are drawn up beneath the reflected rays of the sun rows of warriors in rich, glittering armour, ready for victorious contests; Vysehrad trembles with splendid hymns of praise and the jubilations of the knights, glad in their victory.

Whilst contemplating the past glory of the sublime dwelling of princes, the poet sees also its downfall. Unchained passion overthrows the mighty towers in bitter strife, lays waste the glorious sanctuaries and proud princely halls. Instead of inspiring songs and jubilant hymns, Vysehrad is become dumb, a deserted monument of past glory; from its ruins resounds the echo of the long-silent song of the singer-prince Lumir through the mournful stillness!*

The symphonic poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass-tuba, kettledrums, triangle, cymbals, 2 harps, strings.

The first performance was in January, 1875, at a Philharmonic Concert in Prague, led by Ludwig Slansky, who was then first conductor of the Royal German Theatre. The deafness of Smetana in 1874 was so decided that he was obliged to give up conducting; and, in order to gain the means for consulting foreign aurists, he gave a concert on April 4, 1875, at which "Vysehrad" and "Vltava" ("The Moldau") were performed. The first performance of "Vysehrad" in Boston was at a Symphony Concert. April 25, 1896. The piece was played at a Symphony Concert, Oct. 22, 1898.

Vysehrad, or Wyschehrad, is a citadel, one of the districts of Prague, and it is the southern extremity of the town. It is the site of the

*This translation is b Mr. W. F. Apthorp.

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castle of Libussa, the daughter of Crocco, who by her marriage with Premysl, a ploughman, founded a mighty dynasty, which became extinct in 1306. This "higher castle," or acropolis, was probably the earliest inhabited spot within the present precincts of Prague, and according to the legend it was from the highest rock that Libussa prophesied the building of a city whose glory would reach the stars. This Libussa was described by Cosmas, a chronicler of the eleventh century, as "a wonderful woman among women, chaste in body, righteous in her morals, second to none as judge over the people, affable to all and even amiable, the pride and glory of the female sex, doing wise and manly deeds; but, as nobody is perfect, this so praiseworthy woman was, alas, a soothsayer." Smetana made her the heroine of an opera ("Libusa," Prague, June 11, 1881), and she is also the heroine of operas by von Lannoy (Brünn, 1818), Konradin Kreutzer (Vienna, 1822), Denzi, "Praga, Nascente da Libussa e Primislao" (Prague, 1734), Albonini, "Primislao, Primo Re di Boemia" (Venice, 1698), Bernardi (Prague, 1703). The first church in Prague was erected on this rock, and the castle was for centuries a storehouse of ancient relics; thus, the boots worn by Premysl when the ambassadors sent by Libussa found him ploughing were still preserved in the duke's chamber in the eleventh century. (The present king of Bohemia, Francis Joseph, is in the female line the successor of Premysl.) The original castle was destroyed in the Hussite wars. The present fortifications were constructed in 1848.

The Vysehrad has been the theme of many poems, and its tradi-

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tions are related in Zeyer's "Vysehrad," which has been translated into German.

"HAROLD IN ITALY," SYMPHONY IN FOUR MOVEMENTS, WITH ALTO SOLO, OP. 16 . . . . . HECTOR BERLIOZ.

(Born at Côte-Saint-Andrê, Dec. 11, 1803; died at Paris, March 9, 1869.)

This symphony was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, Nov. 23, 1834. Girard* conducted. The programme included, in addition to the symphony, the overture to "Waverley"; a trio with chorus and orchestra from "Benvenuto Cellini"; "La Captive" and "Jeune Pâtre breton," sung by Marie Cornelie Falcon, then the glory

*Narcisse Girard (1797–1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra buffa and of the Feydeau, of the Opéra-Comique, 1837–46; of the Opéra, 1846–60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Me; Mémoires," by E. M. E. Deldevez (Le Puy, 1890).

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of the Opéra, who suddenly and tragically lost her voice before she was thirty, and died in 1897, fifty years after her enforced retirement; a fantasia by Liszt on two themes of "Lélio," played by the composer; and a violin solo by Ernst. Chrétien Urhan* played the solo viola in the symphony.

The first performance of the symphony in this country was at New York, May 9, 1863, under the direction of Theodore Thomas, with E. Mollenhauer, solo viola. The first performance in Boston was by Mr. Thomas's orchestra, Oct. 28, 1874, when Ch. Baetens was the solo viola.

Berlioz tells the origin of this symphony in his Memoirs. His Sym-

* Chrétien Urhan was born at Montjoie, Feb. 16, 1790. He died at Belleville, Nov. 2, 1845. As a child he played several instruments and composed. The Empress Josephine took him under her protection in 1805, and put him under the care of Lesueur. Admitted to the orchestra of the Opéra in 1816, he became one of the first violins in 1823, and afterward the solo violinist. He was famous for his mastery of the viole d'amour, and Meyerbeer wrote for him the obbligato to Raoul's romance in the first act of "The Huguenots." Urhan also revived the use of the violon-alto. He was for years the most famous viola player in Europe. He composed chamber music, piano pieces, and songs, which were original in form to the verge of eccentricity. He was not only a musician of extraordinary gifts and most fastidious taste, he was one of the most singular of men,—"a short man, almost bent double, if not absolutely humpbacked, and wrapt in a long light blue coat. His head reclined on his chest, he was apparently lost in deep thought, his eyes were invariably turned towards the ground." His complexion was ashen-gray, his nose was like that of Pascal. "A kind of fourteenth-century monk, pitchforked by accident into the Paris of the nineteenth century and into the Opéra." He was a rigorous Catholic; he fasted every day until six o'clock and never tasted flesh. Yet this ascetic, this mystic, worshipped dramatic music. "To give up listening to and playing 'Orpheus,' 'The Vestal,' 'William Tell,' 'The Huguenots,' etc., would have driven him to despair." He obtained a dispensation from the Archbishop of Paris, who could not refrain from smiling when Urhan asked his permission to play at the Opéra. To satisfy his conscience, Urhan always played with his back to the stage; he never looked at a singer or a dancer, at a piece of scenery or a costume. His dignity, honor, benevolence—he gave away all he earned—commanded respect and admiration. See "Sixty Years of Recollections," by Ernest Legouvé,' Englished by A. D. Vandam, vol. ii. 210, 216–223 (London, 1893).

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FUSCA, IN THY STARRY EYES . . . . . Tomkins
MORNING, NOON, EVENING . . . . . Lassen
ALL MEINE HERZGEDANKEN }
IM HERBST } . . . . . Brahms
THREE SONGS . . . . . Schumann

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phonie Fantastique (first performed Dec. 5, 1830, then revised and produced Dec. 9, 1832) was played at his concert at the Paris Conservatory, Dec. 22, 1833, with great success. "And then to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!* . . . Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvellous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.' 'Yes, indeed,' I answered, 'your proposition flatters me more than I can tell, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no, I insist,' said Paganini, 'you will succeed; as for me, I am too sick at present to compose, I cannot think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini by his incomparable artistry would know how to make the viola always the dominating instrument."

Berlioz at first worked at a composition for viola and orchestra which should portray the last moments of Mary Stuart.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first

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movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that! there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterward, suffering already from the affection of the larynx which ultimately killed him,* he went to Nice, and returned to Paris only at the end of three years.

"Since I then saw that my plan of composition would not suit him, I set myself to work in another way, and without any anxiety concerning the means to make the solo viola conspicuous. My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, 'Harold en Italie.' As in the 'Symphonie Fantastique,' a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the 'Symphonie Fan-

* Paganini died at Nice, May 27, 1840; he heard "Harold in Italy" for the first time on Nov. 25, 1838.

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"The Heavens are telling," from "The Creation"	*Haydn* (1732–1809)
Surprise Symphony	*Haydn*
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tastique,' the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it, and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development.* In spite of the complexity of the harmonic fabric, it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the March of Pilgrims in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the Conservatory."

Berlioz wrote to Liszt in July, 1852, apropos of the latter's transcription of "Harold in Italy" for the pianoforte: "You will have to make many changes in your manuscript on account of the changes which I made in the score after your work had been completed. The third movement especially contains a mass of modifications, which I fear cannot be translated into pianoforte language; it will be necessary to sacrifice much. I beg of you not to preserve the form of the *tremolo arpégé* which you employ in the introduction, left hand; that produces on the pianoforte an effect contrary to that of the orchestra, and pre-

*Mr. W. F. Apthorp's note may here be of interest: "The solo viola part in 'Harold en Italie' has been compared to the 'Fixed Idea' in the 'Fantastic' symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the 'Fantastic' symphony) is a melody, a *Leitmotiv;* it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in 'Harold en Italie' is something quite different. Save in the first movement—which was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony."

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vents the heavy but calm figure of the basses from being distinctly heard. . . . Do you not think that the part you give to the viola, a more important part than that in the score, changes the physiognomy of the work? The viola ought not to appear in the pianoforte arrangement otherwise than it does in the score. The pianoforte here represents the orchestra; the viola should remain apart and be confined to its sentimental ravings; everything else is foreign to it; it is present, but it does not mingle in the action."

***

The symphony is dedicated to Humbert Ferrand, the faithful friend of Berlioz from the youth to the death of the latter. The autograph score with Berlioz's changes was given by Berlioz to Auguste Morel, director of the Marseilles Conservatory, who in turn bequeathed it to his pupil, Alexis Rostand. The symphony is scored for 2 flutes (the first interchangeable with piccolo), 2 oboes (the first interchangeable with English horn), 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 1 ophicleide, cymbals, 2 tambourines, kettledrums, harp, solo viola, and strings.

The first movement is entitled "Harold in the Mountains: scenes of melancholy, of happiness and joy." It begins with a long introduction, Adagio, in G minor and G major, 3-4, which opens with a fugato on a lamenting and chromatic subject in sixteenth notes, first given out pianissimo by the basses, then taken up in turn by first violins, violas, second violins, while a chromatic counter-subject is played against it by wood-wind instruments. There is development until the full orchestra strikes fortissimo the full chord of G minor. The harp plays arpeggios, and the modality is changed to G major. The solo viola, Harold, sings the song that typifies the melancholy hero. This melody is developed and afterwards repeated in canon. The

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Allegro, in G major, 6-8, begins with free preluding, after which the solo viola announces the first theme, a restless melody, which is developed by viola and by orchestra. An abrupt change leads to a hint at the second theme in violas, 'cellos, and bassoons, but this theme enters in D major, and is announced by the solo viola. It is developed for a short time, and the first part of the movement is repeated. The free fantasia merges into the coda, which is quickened in pace until the tempo becomes twice as fast as at the beginning of the allegro.

Second movement, "March of Pilgrims, singing their Evening Hymn": Allegretto, in E major, 2-4. The chief theme is a simple march theme played by strings. The melody is now in the violins, now in the violas, and now in the basses. The development is constantly interrupted by a passage in repeated notes for wood-wind and second violins,—"the pilgrims muttering their evening prayer." The development is also represented by two bells, one in high B (flute, oboe, and harp), one in medium C (horns and harp). Some have found that the "prayer passage" is intended to represent the resonance of the C bell, but Berlioz was too shrewd an artist to give any panoramic explanation. This bell in C comes in on the last note of every phrase of the march melody, no matter what the final chord of the phrase may be; and, however a phrase may end, the next phrase almost always begins in E major. The Harold theme is introduced by the solo viola. There is a relieving episode in C major, the pilgrims' chant, "Canto religioso," a sort of a choral sung by wood-wind and muted strings against a contrapuntal march-bass, pizz. Harold's viola furnishes an arpeggio accompaniment. The march is resumed and dies away.

Third movement, "Serenade of a Mountaineer in the Abruzzi to his

---

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Mistress"*: Allegro assai, C major, 6-8. This is a substitute for the traditional scherzo. It opens with a lively theme in dotted triplet rhythm for piccolo and oboe to an accompaniment in divided violas and long sustained notes in second oboe, clarinets, bassoons,—a reminder of the Italian *Pifferari*. The trio is based on a cantilena in C major for English horn and other wind instruments against an accompaniment of strings and harp. The solo viola (Harold) returns with the adagio theme, but the melody of the serenade is not interrupted. Harold's theme is re-enforced by violins and violas. There is a return of the short scherzo, which is followed by the reappearance of the serenade melody, now sung by solo viola, while the flute has the original viola melody.

Fourth movement, "Orgy of Brigands, recollections of the preceding scenes."† It begins with an Allegro frenetico in G minor, 2-2, which is soon interrupted by excerpts from the preceding movements played by the solo viola. There are reminiscences of the introduction, of the pilgrims' march, of the serenade, of the theme of the first movement, and then again of the introduction. Harold is at last silent, and the brigands have their boisterous say. The brilliant first theme is followed by a theme of lamentation in the violins. It is probable that when Berlioz referred to "brazen throats belching forth blasphemies," in his account of a performance led by him at Brunswick,‡ he referred to the thunderous conclusion theme. In the coda two solo violins and a solo 'cello "behind the stage" remind one for a moment of the pilgrims' march. Harold groans and sobs, and the orgy is resumed.

***

From the description given by Berlioz of the performance at Brunswick, which has just been quoted in a foot-note, it will be seen that

* See chapter xxxviii. of Berlioz's Memoirs for a description of Berlioz directing in the Abruzzi the serenade given by Crispino, who "pretended to be a brigand," to his mistress.

† Berlioz composed in 1830 a "Chanson de Brigands" to the text of Ferrand. This found its place in "Lélio," a lyric monodrama for orchestra, chorus, and unseen soloists, composed 1831–32, united with the "Symphonie Fantastique" to form "L'Épisode de la Vie d'un Artiste," and performed at Paris, Dec. 9, 1832. This "Chanson de Brigands" was published about 1835 under the title, "Scène de Brigands," arranged for the pianoforte by Ferdinand Hiller and dedicated to Mlle. Henriette Smithson.

‡ In the letter addressed to Heine which forms a chapter of Berlioz's Memoirs. This was in 1843. The statement published lately that Joachim in 1853 was the first in Germany to play the solo viola in the symphony is incorrect. The viola player at Brunswick in 1843 was Karl Friederich Müller (1797–1873), one of the four sons of Ægidius Christoph Müller and the first violin of the elder Müller Quartet. Berlioz thus described the performance: "In the finale of 'Harold,' in this furious orgy in which the drunkenness of wine, blood, joy and rage all shout together, where the rhythm now seems to stumble, and now to run madly, where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where they laugh, drink, strike, bruise, kill and ravish, where in a word they amuse themselves; in this scene of brigands the orchestra became a veritable pandemonium; there was something supernatural and frightful in the frenzy of its dash; everything sang, leaped, roared with diabolical order and unanimity, violins, basses, trombones, drums and cymbals; while the solo alto, Harold, the dreamer, fleeing in fright, still sounded from afar some trembling notes of his evening hymn. Ah! what a feeling at the heart! What savage tremors in conducting this astonishing orchestra, where I thought I found my young lions of Paris more ardent than ever!!! You know nothing like it, the rest of you, poets; you have never been swept away by such hurricanes of life: I could have embraced the whole orchestra, but I could only cry out, in French it is true, but my accents surely made me understood: 'Sublime! I thank you, gentlemen, and I wonder at you: you are perfect brigands!'" The "March of Pilgrims" had been played earlier in the trip, at Stuttgart and Hechingen; and the symphony without the finale was played at Mannheim, with the violin solo by one of the violas of the orchestra. The symphony was also played previously at Dresden with Karl Joseph Lipinsky (1790–1861) as solo viola. Joachim did play at Brunswick in a concert given by Berlioz, Oct. 25, 1853; but he played solos. See Berlioz's letter to Liszt of Oct. 26, 1853: "The excellent Joachim came to play two pieces at the concert yesterday, and was most successful. I applaud myself for having furnished the music lovers of Brunswick this good fortune, for they did not know him." Adolphe Jullien says Joachim was the solo viola in "Harold" at a performance led by Berlioz at Bremen, but he gives no authority for the statement.

the commentators who find Harold in this finale "proceeding to his ruin," "a lost soul, as is shown by the distortion of his theme, and the punctuation of the frenzied scene by passages suggesting remorse and doom," are more imaginative than Berlioz, who dismisses his dreamy hero in terror from the orgy.

"Childe Harold" was begun by Byron in 1809. Cantos I. and II. were published in 1812. He wrote the third canto in 1816, and the fourth in 1817, and the publication was in 1818. There were translations of Byron's poems into French from 1819 to 1830, and the remarkable preface by Charles Nodier was written for an edition of 1822–25.

When did Berlioz first read Byron's poems? His overture to "Le Corsaire" was composed in Italy in 1831, but his allusions to Byron in his memoirs and letters are few. The two authors over whose works he pored were Virgil and Shakespeare.* We know that he was fond of Thomas Moore, and set music to some of his poems: his "Neuf Mélodies irlandaises" (composed in 1829 and published in 1830) were dedicated to Moore. The text of his "Sardanapale," with which he took the *prix de Rome* (1830), was by Gail. It described the last night of the voluptuous monarch, and closed at the moment when he called his most beautiful slaves and mounted with them the pyre. Was this poem based on Byron's tragedy? Apparently not. When Berlioz wandered in the Abruzzi, his thoughts were of Virgil's men and women, or he murmured lines of Shakespeare and Dante.

In a letter to Mme. Horace Vernet (1832) Berlioz speaks of his dreary life at Côte-Saint-André, and he contrasts the men and women he knew

* For an interesting study of Berlioz's literary tastes see "Berlioz Écrivain," by Professor Paul Morillot (Grenoble, 1903).

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Saturday Afternoon, January 16

AT 2.30

at Rome with those of his birthplace: "In spite of all my attempts to turn the conversation, they persist in talking to me about art, music, imaginative poetry, and God knows how they talk about them in the country! ideas so strange, judgments made to disconcert an artist and to freeze the blood in his veins, and worst of all with the most horrible coolness. You would say to hear them talk of Byron, Goethe, and Beethoven, that it was all about some tailor or cordwainer, whose talent rose a little above the ordinary level." And in a letter to Schumann (1837) Berlioz writes: "Dramatic poets are exposed in publishing their pieces to see them, in spite of themselves, performed more or less badly, before a public more or less incapable of understanding them, cut, clipped, and hissed. Byron thus had a sad experience with his 'Marino Faliero.'* " But allusions to Byron are rare in the writings of Berlioz, while allusions to Virgil and Shakespeare are frequent and enthusiastic.

***

Berlioz wrote Ferrand (May 15 or 16, 1834): "I have finished the first three movements of my new symphony with solo viola; I am about to finish the finale. I think it will be a good work, and above all it will be curiously picturesque. I intend to dedicate it to one of my friends, you know him, M. Humbert Ferrand, if he will permit it. There is a 'March of Pilgrims chanting the evening prayer,' which I hope will be famous in December. I do not know when this enormous work will be engraved; in any case, see to it that you obtain the per-

*"Marino Faliero" was published by Murray on April 21, 1821. R. W. Elliston, manager of Drury Lane, had procured surreptitiously the sheets, and he produced the play on April 25, 1821. It was received coldly, and there were seven performances in all. For an account of the injunction brought by Murray, see George Raymond's "Memoirs of Elliston." "The Doge of Venice," founded by William Bayle Bernard on Byron's play, was produced at Drury Lane on October 22 or November 2,—the reference books differ,—1867, with Samuel Phelps as the Doge. The production was a failure, and the loss was £5,000 or more.

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mission of M. Ferrand. When my first opera will be performed, all this will engrave itself." He wrote to Ferrand, Aug. 31, 1834: "My symphony is completed. I think Paganini will find that the viola is not treated enough after the manner of a concerto; the work is a symphony on a new plan, not a piece written with the purpose of displaying brilliantly an individual talent, such as he has. I owe to him my undertaking the work." Again, November 30 of the same year: "My second concert has taken place, and your 'Harold' has been received as I hoped, in spite of a shaky performance. The 'March' was encored; and to-day it pretends to be the counterpart (religious and mild) of the 'March to the Scaffold.' Next Sunday at my third concert, 'Harold' will reappear in all its force, I hope, and with the adornment of a perfect performance. The orgy of brigands which ends the symphony is something rather violent; what would I not give if you could hear it! There is much of your poetry in this thing; I am sure I owe you more than one idea." He wrote Jan. 10, 1835: "This symphony had a fresh growth of success at the third performance; I feel sure you would be mad over it. I shall retouch some slight details, and next year it will make, I hope, still more of a sensation."

The story of the first performance is told by Berlioz in his memoirs: "The first movement was the only one that was little applauded, and this was the fault of Girard, the conductor, who could never put enough dash into the coda, where the pace ought gradually to quicken to double the speed. I suffered martyrdom in hearing it drag. The 'March of Pilgrims' was encored. At the repetition and toward the middle of the second part of the piece, when after a short interruption the chiming of convent bells is again heard, represented by two notes of the harp, doubled by flutes, oboes, and horns, the harpist made a

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mistake in count and was lost. Girard then, instead of setting him straight, as it has happened to me a dozen times in like instance (three-fourths of the players make the same mistake at this place), shouted to the orchestra, 'The last chord!' and they all took it, leaping over the preceding fifty-odd measures. There was wholesale butchery. Fortunately the March had been well played the first time, and the audience was not mistaken concerning the cause of the disaster in the second. Nevertheless, since my defeat at the Théâtre Italien* I mistrusted my skill as a conductor to such an extent that for a long time I let Girard conduct my concerts. But at the fourth performance of 'Harold,' having seen him seriously deceived at the end of the Serenade, where, if one does not precisely double the pace of a part of the orchestra, the other part cannot play, for each whole measure of the one corresponds to a half measure of the other, and seeing that he could not put the requisite dash into the end of the first allegro, I resolved to be leader thereafter, and no longer to intrust any one with the communication of my intentions to the players. I have broken this resolve only once, and one will see what came of it.† After the first performance of this symphony a music journal in Paris published an article which overwhelmed me with invectives, and began in this witty fashion: 'Ha! ha! ha!—haro! haro! *Harold!*' Moreover, the day after this article appeared, I received an anonymous letter, in which some one, after deluging me with still grosser insults, reproached me 'for not having the courage to blow out my brains.'"

*This was a concert given for the benefit of Miss Smithson, Nov. 24, 1833. See chapter xlv. of the Memoirs.

† Berlioz refers to Habeneck, who put down his baton and took snuff at a critical moment, just before the attack of the "Tuba mirum" in the Requiem, Dec. 5, 1837.

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Beethoven . . . . . Symphony in D major, No. 2, Op. 36

I. Adagio; Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro; Trio.
IV. Allegro molto.

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SYMPHONY IN D MAJOR, NO. 2, OP. 36. LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. It was at Heiligenstadt that he wrote the document known as "Beethoven's will," which, addressed to his "brothers, Carl, —— Beethoven," drips yew-like melancholy.

In this condition of gloom and despair, Beethoven wrote his second symphony, which is full of innocent pleasure, frank gayety, "pleasing

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badinage." As Berlioz says: "The first Allegro that follows the admirable Adagio is of headlong dash. The Andante"—Berlioz refers to the Larghetto—"is not treated in the manner of that in the First Symphony. The theme is not worked in canonic imitation, but a frank, pure song, exposed at first by the strings, then ornamented with rare elegance by means of delicate figures, whose character never strays far from the sentiment of tenderness that is the distinctive feature of the chief thematic idea. There is a ravishing portrayal of innocent pleasure, which is scarcely shadowed by a few moments of melancholy. The Scherzo is as frankly gay in his capricious fancy as the Larghetto has been wholly calm and happy, because everything is smiling in this symphony."

How is it then with those who insist that music always reflects the mental condition of the composer?

In a sketch-book that is dated 1801–1802 the theme of the Larghetto appears as given to the horns.

The Symphony in D was first performed at a concert given by Beethoven at the Theater an der Wien, April 5, 1803. The other numbers of the programme were his oratorio, "Christus am Oelberge," First Symphony, Concerto in C minor for piano and orchestra. Certain pieces that had been rehearsed were omitted, that the concert might not be too long. The prices of admission were raised; some were doubled; the prices of the reserved seats were tripled. The receipts amounted to 1,800 gulden. The concert began at six o'clock. The rehearsal, which began at 8 A.M., was most unsatisfactory until Prince Karl Lichnowsky ordered cold meats, bread and butter, and wine to be brought in large baskets.

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The symphony was published in 1804. It was arranged by Ries as a trio for piano, violin, and 'cello, and Beethoven revised it; by Ebers as a nonet; by Ries as a quintet, with double-bass, flute, and two horns *ad lib.:* by Hummel as a quartet for piano, flute, violin, and violoncello,

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons. 2 horns, 2 trumpets, kettledrums, and strings. It is dedicated to Prince von Lichnowsky.

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in D major, 3-4. It is rich in thematic material. A fortissimo unison in D minor hints strongly at a passage in the first movement of the Ninth Symphony. The first theme (violas and 'cellos) of the main body of the movement, Allegro con brio, in D major, 4-4. The subsidiary theme is in A minor, and the second chief theme is announced in A major by clarinets, bassoons, and horns, piano, answered in fortissimo by full orchestra. It is stated that Beethoven's fondness for themes of comparatively trifling importance is first observed in the free fantasia of this movement.

The second movement, Larghetto, A major, 3-8, is in sonata form. The melodious first theme is given out by strings alone and then repeated by wind instruments. A subsidiary follows immediately,—a plaintive figure in clarinet and bassoon. The antithesis of this theme leads to the key of E major, and the second theme appears, a melody in the violins, which is soon adorned by figuration. The free fantasia is long for a slow movement.

Scherzo: Allegro, D major, 3-4. The chief theme has its humors. The trio is colored by the wind instruments, and there are characteristic changes in tonality.

The finale, Allegro molto, in D major, 2-2, is a long and elaborately worked out rondo.

Concerto in B major, for Pianoforte and Orchestra, Op. 10.

Henry Holden Huss.

(Born at Newark, N.J., June 21, 1862; now living in New York.)

Mr. W. F. Apthorp wrote the following analysis of this concerto for the Programme Book when the work was first performed here at a Symphony Concert, Dec. 29, 1894.

"The first movement, Allegro maestoso, in B major (12-8 and 4-4 time), is in an extendedly developed sonata-form, the scheme of which is quite regular according to classic traditions. Like most modern concerto writers, Mr. Huss cuts out the traditional orchestral ritornello, he also does not bring his cadenza in in its traditional place, just before the Coda of the third part of the movement, but has put several shorter cadenzas in various parts of the movement, especially in the free fan-

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tasia. The first theme and its subsidiary, the melodious second theme and a shorter conclusion-theme are all strongly marked. The free fantasia is particularly long and elaborate, all the thematic material in the movement being worked out in it.

"The second movement, Andante tranquillo, in E-flat major (4-4 and 12-8 time), is also in the sonata-form, albeit the form is far less developed than in the first movement. The second theme, meno mosso, is, as is often the case in slow movements, of a less cantabile character than the first; and there is no real conclusion-theme. The form of the movement might be called a compromise between the sonata-form and the simpler aria-form. The return of the second theme in the tonic is, however, well marked.

"The third movement, Finale: Allegro vivace, in B major (3-4 time), is also in a very complete and extended sonata-form which now and then approaches that of the Rondo. Its principal theme is of a wild, quasi-Cossack character, with which the more tenderly pleading second theme is strongly contrasted. The development and working-out are alike elaborate. In the Coda the composer brings back the first theme of the first movement in a somewhat altered rhythmic version. Throughout the concerto one notices a great deal of canonical imitation (both strict and free), and in the first two movements there is hardly a melodic phrase in either pianoforte or orchestra that is not followed by its imitative 'consequent.'

"The orchestral part of the concerto is scored for full modern orchestra, with trombones."

Mr. Huss says in a letter to the editor written Nov. 2, 1903: "Mr.

It's a Fownes'

That's all you need to know about a glove.

Apthorp's analysis will serve very well, as the general structure of the concerto is the same, although there have been a number of changes made. It has been shortened, except that the second theme of the Finale has been broadened. The instrumentation has been 'touched up.' The development of the first movement has been, I trust, improved."

The concerto, composed 1889–1891, and dedicated to Miss Aus der Ohe, was published in 1898. The first performance was the one at the Symphony Concert in Boston, Dec. 29, 1894, when the composer was the pianist. Mr. Huss played the work with the Cincinnati orchestra in July, 1899, at a concert of the Philharmonic Society of New York in December, 1900, and at a concert of the Pittsburg orchestra in January, 1902.

***

Mr. Huss studied with his father, George J. Huss, with Otis B. Boise, and then with Rheinberger at Munich (1883–86). At his second examination at the Royal Music School of Munich his "In the Forest," an idyl for small orchestra, was played; and at his graduation his Rhapsody for pianoforte and orchestra was performed. In 1889 he gave in New York a concert of his own works, and in that year Mr. Van der Stucken produced his violin Romanze and Polonaise, for violin

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and orchestra, at the Paris Exposition (July 12), Willis Nowell, violinist. His chief works are as follows:—

Ave Maria for solo voices, female chorus, orchestra, and organ; first performed in New York by the Rubinstein Club in 1888; performed in Boston in 1892.

Trio in D minor (MS.) for violin, violoncello, and piano; first performed in 1889 by Maud Powell, F. Bergner, and the composer; played in Boston, Jan. 23, 1891, by Messrs. Kneisel, Hekking, Huss, at a Mason & Hamlin chamber concert.

Violin Concerto in D minor (MS.), not yet performed.

"Death of Cleopatra" (MS.), for soprano and orchestra. Text from Shakespeare's "Anthony and Cleopatra." First performed April, 1898, at a concert of the Philharmonic Society of New York, led by Mr. Van der Stucken; Mme. De Vere-Sapio, soprano.

"The Seven Ages of Man" (MS.), for baritone and orchestra; first sung by Mr. Bispham at New York in 1898.

Sonata in G minor, for violin and pianoforte; first performed by Messrs. Kneisel and Huss at a Kneisel Quartet concert in New York, November, 1901.

Festival "Sanctus," for chorus, orchestra, and organ; first performed by the Metropolitan Musical Society, New York, May 8, 1890.

Romance and Polonaise, for violin and orchestra (MS.); first performed in New York by Maud Powell in 1889.

"Adeste Fideles," chorus *a cappella;* first performed by the Musical Art Society of New York in 1900.

Mr. Huss's latest work, composed in 1903, is a string quartet, written for the Ysaye Quartet of Brussels at Ysaye's request.

***

Mr. Huss played his Rhapsody at a concert of the Symphony Orchestra in Boston, Oct. 30, 1886.

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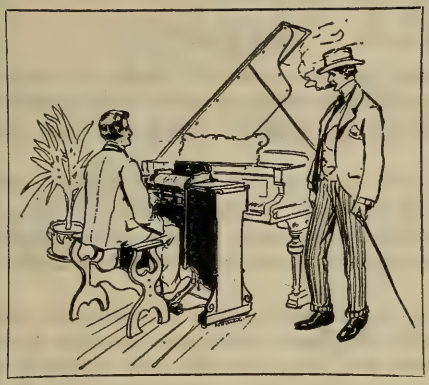

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SYMPHONIC POEM, "VYSEHRAD" (FROM "MY COUNTRY," NO. 1).

FRIEDRICH SMETANA.

(Born at Leitomischl, Bohemia, March 2, 1824; died in the madhouse at Prague, May 12, 1884.)

This preface appears in the full score of "Vysehrad":—

At sight of the famed fortress Vysehrad, the poet recalls the sounds of Lumir's *varyto* in the past. Vysehrad rises up before his eyes in its former glory, crowned with gold-decked shrines and the edifices of the Premslide princes and kings, rich in warlike renown.

The brave knights assemble in the castle courts to the sound of cymbals and trumpets, for the festal tourney; here are drawn up beneath the reflected rays of the sun rows of warriors in rich, glittering armour, ready for victorious contests; Vysehrad trembles with splendid hymns of praise and the jubilations of the knights, glad in their victory.

Whilst contemplating the past glory of the sublime dwelling of princes, the poet sees also its downfall. Unchained passion overthrows the mighty towers in bitter strife, lays waste the glorious sanctuaries and proud princely halls. Instead of inspiring songs and jubilant hymns, Vysehrad is become dumb, a deserted monument of past glory; from its ruins resounds the echo of the long-silent song of the singer-prince Lumir through the mournful stillness!*

The symphonic poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass-tuba, kettledrums, triangle, cymbals, 2 harps, strings.

*This translation is by Mr. W. F. Apthorp.

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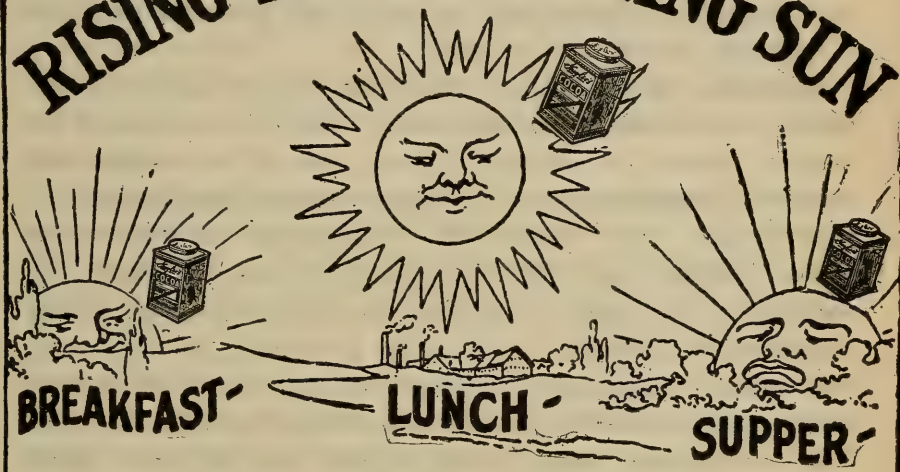

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The first performance was in January, 1875, at a Philharmonic Concert in Prague, led by Ludwig Slansky, who was then first conductor of the Royal German Theatre. The deafness of Smetana in 1874 was so decided that he was obliged to give up conducting; and, in order to gain the means for consulting foreign aurists, he gave a concert on April 4, 1875, at which "Vysehrad" and "Vltava" ("The Moldau") were performed. The first performance of "Vysehrad" in Boston was at a Symphony Concert. April 25, 1896. The piece was played at a Symphony Concert, Oct. 22, 1898.

Vysehrad, or Wyschehrad, is a citadel, one of the districts of Prague, and it is the southern extremity of the town. It is the site of the castle of Libussa, the daughter of Crocco, who by her marriage with Premysl, a ploughman, founded a mighty dynasty, which became extinct in 1306. This "higher castle," or acropolis, was probably the earliest inhabited spot within the present precincts of Prague, and according to the legend it was from the highest rock that Libussa prophesied the building of a city whose glory would reach the stars. This Libussa was described by Cosmas, a chronicler of the eleventh century, as "a wonderful woman among women, chaste in body, righteous in her morals, second to none as judge over the people, affable to all and even amiable, the pride and glory of the female sex, doing wise and manly deeds; but, as nobody is perfect, this so praiseworthy woman was, alas, a soothsayer." Smetana made her the heroine of an opera ("Libusa," Prague, June 11, 1881), and she is also the heroine of operas by von Lannoy (Brünn, 1818), Konradin Kreutzer (Vienna,

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1822), Denzi, "Praga, Nascente da Libussa e Primislao" (Prague, 1734), Albonini, "Primislao, Primo Re di Boemia" (Venice, 1698), Bernardi (Prague, 1703). The first church in Prague was erected on this rock, and the castle was for centuries a storehouse of ancient relics; thus, the boots worn by Premysl when the ambassadors sent by Libussa found him ploughing were still preserved in the duke's chamber in the eleventh century. (The present king of Bohemia, Francis Joseph, is in the female line the successor of Premysl.) The original castle was destroyed in the Hussite wars. The present fortifications were constructed in 1848.

The Vysehrad has been the theme of many poems, and its traditions are related in Zeyer's "Vysehrad," which has been translated into German.

The symphonic poem is in free form. It begins Lento, E-flat, 3-4. Lumir plays the chief theme, the Vysehrad motive, a short theme for the second harp. After the announcement of this theme and harp preluding, a Largo maestoso opens solemnly (horns and bassoons). The Vysehrad motive is the foundation. The trumpets call, and an exceedingly simple theme, a disintegration of the chord of B-flat, is given to wind instruments. The chief theme appears stronger and still more majestic; the B-flat chord theme is richly colored, there are jubilant trumpets. And now there is a change of mood. The chief themes are only vaguely recognizable. Allegro vivo ma non agitato. This section portrays the bitter strife. Here the chief theme of original rhythm is first given pianissimo to strings. From this theme a canon is developed, which is pictorially as well as contrapuntally interesting. A phrase is developed out of the preceding B-flat chord motive. Tran-

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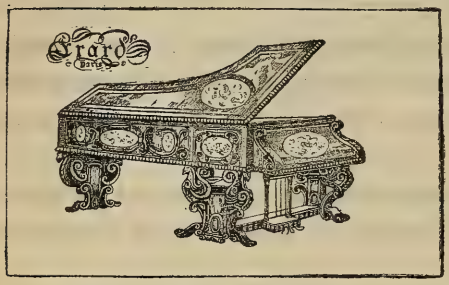

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sitional measures lead to a cantabile theme (flutes, oboes, horns). Another theme, which is not unlike this, is developed from a melody sung by the clarinets. There is an impressive crescendo. The two last mentioned themes are used as material for a festival hymn in C major. There is a new episode. Powerful chords of wind instruments in a chromatic descent, with strings darkly tremulous, portray the fall of Vysehrad. The festival triumphal hymn is now a song of lamentation. Più lento. The dream is over. The glory is departed. The Vysehrad theme returns in the original tonality. The echo of Lumir's song is heard among the ruins. (Such, in a highly condensed form, is the explanation given by Josef Stransky, of Prague.)

A transcription of "Vysehrad" was made for the pianoforte by Heinrich Kàan von Albest after the manner of Liszt.

***

This music might easily be the illustration of a wild and singular poem by James Clarence Mangan.

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I walked entranced
Through a land of morn;
The sun, with wondrous excess of light,
Shone down and glanced
Over seas of corn
And lustrous gardens aleft and right.
Even in the clime
Of resplendent Spain
Beams no such sun upon such a land;
But it was the time,
'Twas in the reign,
Of Cáhal Mór, of the Wine-red hand.

Anon stood nigh
By my side a man
Of princely aspect and port sublime.
Him queried I,

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"O my Lord and Khan!
What clime is this, and what golden time?"
When he: "The clime
Is a clime to praise.
The clime is Erin's, the green and bland;
And it is the time,
These be the days,
Of Cáhal Mór of the Wine-red hand!"

Then saw I thrones
And circling fires,
And a dome rose near me, as by a spell,
Whence flowed the tones
Of silver lyres,
And many voices in wreathèd swell;
And their thrilling chime
Fell on mine ears
As the heavenly hymn of an angel-band:
"It is now the time,
These be the years,
Of Cáhal Mór of the Wine-red hand!"

I sought the hall,
And, behold! a change
From light to darkness, from joy to woe.
Kings, nobles, all,
Looked aghast and strange;
The minstrel group sat in dumbest show.
Had some great crime
Wrought this dread amaze,
This terror? . . . None seemed to understand.
'Twas then the time,
We were in the days,
Of Cáhal Mór of the Wine-red hand.

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I again walked forth;
But, lo, the sky
Showed flecked with blood, and an alien sun
Glared from the north,
And there stood on high,
Amid his shorn beams, a skeleton!
It was by the stream
Of the castled Maine,
One autumn eve, in the Teuton's land,
That I dreamed this dream
Of the time and reign
Of Cáhal Mór of the Wine-red hand.*

Or the music might also serve for the story of the splendor and fall of many-colored Iram, that great city somewhere in the deserts of

*"Cáhal Mór of the Wine-red Hand," a rhapsody for baritone a d orchestra, Op. 40, by Horatio Parker, was produced here at a Symphony Concert, March 30, 1895, Mr. Max Heinrich, baritone. The text given in Miss Guiney's collection of Mangan's poems varies slightly from that in John Mitchel's edition.

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Al-Yaman and the district of Saba, the city of gold and silver, whose gravel was chrysolite and rubies and pearls; with pillars of jasper for support of its vaults, with palace floors strewn with balls of musk and ambergris and saffron. Or it might be played during the reading of the ruin of the City of Brass; when the Emir Musa explored its loneliness and dreamed of its ancient splendor, he wept bitter tears, and the world waxed yellow before his eyes, and he said, "Verily, we were created for worship and to prepare for futurity!"

***

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumír sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen

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times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

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I. VYSEHRAD, 1874 (which bears this inscription on the score: "In a condition of ear-disease").

II. VLTAVA, 1874. The river Moldau, with the inscription "In complete deafness."

III. SARKA, 1875 (the noblest of the mythical Bohemian Amazons).

IV. Z CESKYCH LUHŮV A HÁJŮV, 1875 (From Bohemia's Fields and Groves).

V. TÁBOR, 1878 (the stronghold from which the Taborites took their name).

VI. BLANIK, 1879 (the mountain on which Hussite warriors are supposed to sleep until they rise to fight again for the liberty of their country).

The first performanee of the cycle as a whole was for Smetana's benefit at Prague, Nov. 5, 1882.

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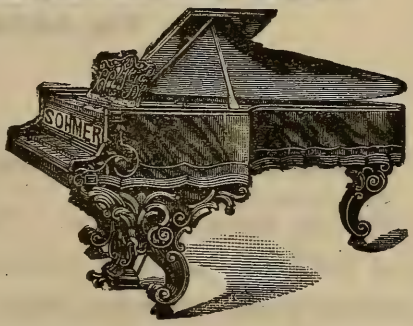

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"Vltava," Nov. 22, 1890, Dec. 2, 1893, April 15, 1899.
"Sarka," Jan. 26, 1895.
"From Bohemia's Fields and Groves," Dec. 8, 1901.
"Wallenstein's Camp," symphonic poem, Jan. 2, 1897.
"Richard III.," symphonic poem, April 25, 1903.
Overture to "The Sold Bride," Dec. 31, 1887, March 23, 1889, Jan. 15, 1898, March 10, 1900.

***

Smetana from the beginning of his career to his death was a passionate admirer of Liszt. In opera his ideal was Wagner, but in his own operas there was no deliberate imitation of Wagner. Smetana once said, "We cannot write as Wagner writes"; but he tried to preserve the relations between the drama and the music, the ever-flowing orchestral melody, which, however, should never interrupt, never disturb, the dramatic action, but should constantly display a consistent physiognomy. He was turned to the consideration of national music by Herbeck's remark at Weimar, when they were paying Liszt a visit, —that the Czechs were simply reproductive artists.

***

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Smetana in 1881 told the story of his deafness to Mr. J. Finch Thorne, who wrote to him from Tasmania a sympathetic letter. Smetana answered that for seven years the deafness had been gradual; that after a catarrh of the throat, which lasted many weeks, he noticed in his right ear a slight whistling, which was occasional rather than chronic; and when he had recovered from his throat trouble, and was again well, the whistling was more and more intense and of longer duration. Later he heard continually buzzing, whistling in the highest tones, "in the form of the A-flat major chord of the sixth in a high position." The physician whom he consulted found out that the left ear was also sympathetically affected. Smetana was obliged to exercise extraordinary care as a conductor: there were days when all voices and all octaves sounded confused and false. On October 20, 1874, he lost the sense of hearing with the left ear. The day before, an opera had given him such enjoyment that, after he had returned home, he improvised for an hour at the pianoforte. The next morning he was stone deaf and until his death. The cause was unknown, and all remedies were in vain. "The loud buzzing and roaring in my head, as though I were standing under

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a great waterfall, remains to-day and continues day and night without interruption, louder when my mind is employed actively, weaker when I am in a calmer condition of mind. When I compose, the buzzing is noisier. I hear absolutely nothing, not even my own voice. Shrill tones, as the cry of a child or the barking of a dog, I hear very well, just as I do loud whistling, and yet I cannot determine what the noise is or whence it comes. Conversation with me is impossible. I hear my own pianoforte-playing only in fancy, not in reality. I cannot hear the playing of anybody else, not even the performance of a full orchestra in opera or in concert. I do not think it possible for me to improve. I have no pain in the ear, and the physicians agree that my disease is none of the familiar ear troubles, but something else, perhaps a paralysis of the nerves and the labyrinth. And so I am wholly determined to endure my sad fate in a calm and manly way as long as I live."

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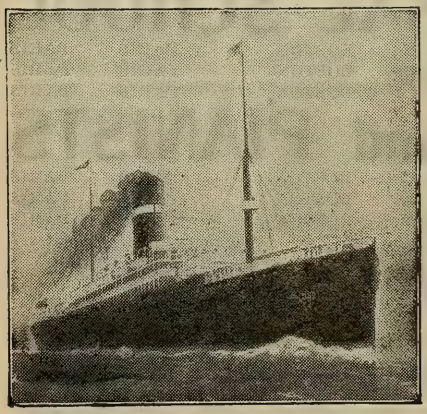
FLORENCE BOSTON PARIS

In April, 1875, he consulted physicians at Würzburg, Munich, Salzburg, Linz, Vienna; and, in hope of bettering his health, he moved to Jabkenitz, the home of his son-in-law, and in this remote but cheerful corner of the world he lived, devoted to nature and art. He could compose only for three hours a day, for the exertion worked mightily on his body. He had the tunes which he wrote sung aloud to him, and the singer by the end of an hour was voiceless. In February, 1876, he again began to compose operas. Under these conditions he wrote "Der Kuss" (produced at Prague, Nov. 7, 1876).

At the first performance of "Libusa" Smetana sat in the director's box and heard not a note. His last appearance in public as a pianist was at his fiftieth jubilee concert at Prague, Jan. 4, 1880. His opera, 'Cĕrtová Stĕna" ("The Devil's Wall"), was produced Oct. 29, 1882. The proceeds of the third performance were intended for the benefit of the composer, but the public was cold. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said. And this was to him the blow of blows, for he had comforted himself in former misfortunes and conflicts by indomitable confidence in his artistry; but now doubt began to prick him.

And then he wrote: "I feel myself tired-out, sleepy. I fear that the quickness of musical thought has gone from me. It appears to me as though everything that I now see musically with the eyes of the spirit,



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everything that I work at, is covered up by a cloud of depression and gloom. I think I am at the end of original work; poverty of thought will soon come, and, as a result, a long, long pause, during which my talent will be dumb." He was then working at a string quartet in D minor; it was to be a continuation of his musical autobiography; it was to portray in tones the buzzing and hissing of music in the ears of a deaf man. He had begun this quartet in the summer of 1882, but he had a severe cough, pains in the breast, short breath.

There was a dreary benefit performance, the first performance of the whole cycle, "My Fatherland," at Prague, Nov. 5, 1882. On the return from Prague, overstrain of nerves brought on mental disturbance. Smetana lost the ability to make articulate sounds, to remember, to think. Shivers, tremors, chills, ran through his body. He would scream continually the syllables *tĕ-tĕ-nĕ*, and then he would stand for a long time with his mouth open and without making a sound. He was unable to read. He forgot the names of persons near him. The physician forbade him any mental employment which should last over a quarter of an hour. Soon he was forbidden to read or write or play pieces of music; he was not allowed to think in music. Humor, which had been his faithful companion for years, abandoned him. Strange ghosts and ghastly apparitions came to him, and played wild pranks in his diseased fancy.

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In March, 1883, he went to Prague, and, in spite of the physician, completed his second string quartet. He dreamed of writing a cycle of national dances, "Prague, or the Czech Carnival," and he composed the beginning, the mob of masks, the opening of the ball with a polonaise. He again thought of his sketched opera, "Viola" (founded on Shakespeare's "Twelfth Night").

The greatest of Czech composers knew nothing of the festival by which the nation honored his sixtieth birthday in 1884. His nerves had given way; he was in utter darkness. His friend Srb put him (April 20, 1884) in an insane asylum at Prague, and Smetana died there on the 12th of the next month without once coming to his senses.

ACADEMIC OVERTURE, OP. 80. . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears

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the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, Jan. 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1,879)* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasie on Students'-songs. Brahms was not a university man, but he had know with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the student songs to be introduced is Binzer's "Wir

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Augusti Germanici Regis Borussicae, etc. eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L. S.)"

hatten gebauet ein stattliches Haus"*: "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"‡ (Freshman song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"§ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, bass drum, cymbals, triangle, strings.

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, Nov. 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song as it is now known before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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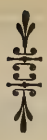

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III. Menuetto; Trio.
IV. Finale: Vivace.

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SYMPHONY IN C MINOR (B. & H., No. 9) . . . . JOSEPH HAYDN.

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed in 1791. It stands as No. 5 in the catalogue of the London Philharmonic Society, No. 41 in Sieber's catalogue, No. 18 in Le Duc's, No. 12 in that of the Paris Conservatory Library, No. 9 in Breitkopf and Härtel's, No. 8 in Bote and Bock's. It is one of the twelve symphonies written for Salomon's concerts in London.

This symphony was performed for the first time in Boston at a concert of the Harvard Musical Association, Nov. 17, 1870. It has been played at Symphony Concerts, April 13, 1889, April 8, 1893, Dec. 26, 1896.

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland,—an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added 400 gulden to the annual pension of 1,000 gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home; and one day, when he was at work in his house, a man appeared, and said: "I

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am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive £300 for an opera written for the manager Gallini, £300 for six symphonies and £200 for the copyright, £200 for twenty new compositions to be produced in as many concerts under Haydn's direction, £200 as a guarantee for a benefit concert. Salomon deposited 5,000 gulden with the bankers, Fries & Co., as a pledge of good faith. Haydn had 500 gulden ready for travelling expenses, and he borrowed 450 more from his Prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and

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princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In his last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the critics preferred the first movement.

The orchestra was thus composed: 12-16 violins, 4 violas, 3 'cellos, 4 double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about 40 players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies, and he agreed to pay this time

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£300 for copyright. Haydn arrived in London, Feb. 4, 1794, and did not leave England until Aug. 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., £1,200. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for 100 guineas, which Parliament promptly settled.

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The symphony is scored for flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.

The first movement, Allegro, C minor, 4-4, is concise. An energetic phrase, announced by strings and wind instruments in unison and octaves, is answered by a milder phrase in the strings in harmony. This first theme is briefly developed in imitative fashion. The second theme is in E-flat major. This is developed, and passage-work with a return of the first figure brings the first part of the movement to a close. The free fantasia is comparatively long and elaborate. Haydn used the energetic first phrase so much that he did not think it worth while to bring it back in the original key at the beginning of the third part. The second theme returns in C major, and the movement closes in that key.

The second movement, Andante cantabile, E-flat major, 6-8, is prac-

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tically a theme with variations, although there are hints at the rondo form in the development.

The third movement, Menuetto, C minor, 3-4, is without indication of tempo in the score. The trio, C major, is a 'cello solo with accompaniment of strings *pizz.*

The finale is in C major, 2-2, vivace; it is of a more contrapuntal character than is usual in the last movements of Haydn's symphonies, and it has less of the peasant dance jollity.

***

For critical remarks concerning the nuances indicated in the various editions of this symphony see "Curiosités Musicales," by E. M. E. Deldevez (Paris, 1873), pp. 10–13.

Miss Maud MacCarthy, violinist, was born in Ireland in 1884, the daughter of a physician at Sydney, New South Wales, where she lived until her ninth year, when she went to England to continue her studies. Her teacher was Mr. E. Fernandez-Arbos. She made her début in London at the Princes' Hall on May 16, 1894, when she played Bach's Sonata in A and de Bériot's "Scène de Bal." Two years were spent in further study, and in 1896 (May 11 and December 15) and in 1897 (June 11) she again gave concerts in London. She visited the United States during the season of 1898–99. She played in New York at a Metropolitan Opera House concert on Dec. 25, 1898, and she was heard in private, it is said, in this city. Since then she has appeared

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at important concerts in London and in cities of Germany, Scandinavia, and Italy. She played in Boston at a Symphony Concert, Nov. 15, 1902 (Brahms's Concerto in D major). She gave a recital in Steinert Hall, Jan. 19, 1903.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 77 . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus Concert, Leipsic, on Jan. 1, 1879. The first performance in Boston was by Franz Kneisel at a Symphony Concert on Dec. 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (Nov. 28, 1891) and Kneisel (April 15, 1893; Feb. 13, 1897, with a cadenza by Charles Martin Loeffler; and at the concert in memory of Governor Wolcott, Dec. 29, 1900), and by Miss MacCarthy, Nov. 15, 1902.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the conecrto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements

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are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display. Brahms set no traps for applause.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

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The first singers and players and conductors who visited the United States were as a rule unaccompanied by private secretaries to serve as press agents, biographers, historians. These visitors were simple persons who sang or played or conducted in the hope of gaining money and applause. To the Italian, German, Frenchman, America for some years was known as a vaguely defined land, with cities, as Havana, New York, New Orleans; with curiosities, as Indians, Niagara, racing and exploding steamboats. A visit was necessarily adventurous. The public was composed chiefly of barbarians. Art, so far as the United States was concerned, was a dictionary word without significance. The inhabitants were given over to money-making, and it was the duty of a foreigner to take as much of this money as possible to some European city, where the art of spending was better understood, and where all sister arts were really appreciated. Musicians of divers sorts came and went. They were successful or they failed. The land itself was considered as Tom Tidler's ground; it is so considered to-day, and singing men and singing women, fiddlers and pianists, conductors with or without their bands, come over to stand on it and to pick up gold and silver.

The Americans have been characterized as the most sentimental

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people on earth; Charles Reade said in "Foul Play" that we are the most generous; it is true that we are the most sensitive. We have long hungered and thirsted after the approbation of older nations: "What do you think of our institutions?" When the answer is unfavorable, how hot the indignation! Even Lowell, in his essay on a certain condescension of foreigners, shows mental uneasiness, perturbation of mind. He is itching to ask, "Why should they be so condescending? Are we not as a nation—etc.?" We are not contented with the prudently or rashly expressed opinions of visiting statesmen, army and navy officers, clergymen, scientists, essayists: we must know what play-actors and play-actresses, opera singers, virtuosos, think about us. This curiosity is something more than a symptom of mummer worship.

Does the London public care what De Pachmann, Kreisler, Mary Garden, Scotti, may think of it? Should Mr. Kreisler take a dismal view of the orchestras in London, the reply would be a stony stare. Was the English public seriously disturbed by the unpleasant remarks of Emerson and Hawthorne? If Joachim or Rosenthal, visiting Paris, should criticise severely the works of the modern French school or find fault with the taste of a Châtelet audience as displayed by the distribution of applause throughout a concert, there would be a few newspaper paragraphs; a writer might dispute in a music journal the justice of the criticism, but the great public would be indifferent, say, rather, chauvinistically self-complacent. Paris does not think she is the art centre of the world: she knows it. London, Dresden, Vienna, Milan,—these cities have had musical traditions for years. An American might say—and his statement would be an indisputable fact—that operas were performed at Covent Garden this last season with casts that would raise a storm of indignation in New York, and

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yet the London audiences filled the opera house, and were loud in applause. The statement would pass without reply. Was not the imposing Handel an opera manager in London years before General George Washington assumed command of the Continental troops? These singing men and singing women and players on musical instruments have little or nothing to say about the audiences and the condition of music in foreign cities when in the cities themselves; when these strollers are in New York or Boston, they are easily induced to draw comparisons, and then they remember their "triumphs" in the European towns; you never hear of the failures in the presence of those highly cultured audiences and under truly artistic conditions.

The simple early visitors were satisfied if the season was a profitable one,—if they were favorites with the public. What the great Garcia and his daughter, Maria, thought way down in the heart about the New York public, we shall probably never know, though the son and brother who took part in those performances is still living in London. We know that they were all glad to meet Da Ponte, the librettist of "Don Giovanni" and "The Marriage of Figaro," who could tell them about Mozart's purposes and the original stage business. Their successors came, sang, accepted philosophically or growled at the queer American ways, and no doubt gossiped with countrymen in exile over an Italian dish and an Italian bottle. The great Vieuxtemps, who visited us more than once, found us at first barbarians, but when he came for the last time he appreciated the advance in musical taste and knowledge, and rejoiced in it. But he wrote no book; he made no long-winded statements for publication. We know his impressions and opinions chiefly from the biographies that appeared after his death.

One of the first to publish his views on the condition of music in America was Josef Gungl, who wrote bitter, amusing, and, in a measure, truthful, letters concerning his experiences. Mr. John S. Dwight translated portions of these letters and published them in his journal.

But one of the first books written by a visiting musician about this country was "À travers l'Amérique," by Henri Kowalski, a second or third rate Parisian pianist and composer. This book was published at Paris in 1872, when we thought that we were surely civilized. Was it not the year of the Peace Jubilee and the tremendous performance of the Anvil Chorus with real anvils manned by red-shirted firemen? Mr. Kowalski landed at New York in the fall of 1869. He not only

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played notes: he took them. And what did he not discuss in this extraordinary volume? Manners, customs, Jim Fisk, scenery, politics, religion. Let us listen to his opinions on music as known and practised in the United States.

"If the Londoner or cockny (*sic*) speaks English in his throat, the New Yorker speaks it through his nose. This is not agreeable to a musician."

No American composer rose above mediocrity. They all wrote only piano pieces or songs; the former were rehashes of pieces by Thalberg or Gottschalk, the latter were disguised tunes of England or Ireland. Gottschalk was the most original of American musicians. He made much money, but lost it all at the gaming-table. He died, and left behind him only unpublished manuscripts written while he was travelling or "on the corner of a monte table." The New Yorkers idolized him and raised his statue in Central Park. Mason, Mills, Hoffmann, Pattison, were the satellites of this star.

The American pianists sought to please by acrobatic force. Sanderson made a colossal reputation by playing in octaves and in the right tempo the overture to "La Gazza Ladra." Ole Bull, "who once no doubt played well," was applauded wildly even when he was abominably false. "The American public as a rule delights in eccentric artists."

There were many singers with good voices; "but voice, without method, without style, without the sacred fire, is matter without spirit." The music schools were merely industrial enterprises. "A speculator rents and furnishes a building in a central position, chooses teachers, and then noisily advertises the opening of a conservatory." The orchestras were made up of Germans or Italians. The German conductors were elected by the players; the players shared in the concert

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receipts. (Here Mr. Kowalski referred to the Philharmonic Society of New York; and, incredible as it may seem, this society still chooses its conductor, and the receipts at the end of each season are shared by the players.) Operatic performances in New York and Boston were for the display of a star. American pianos had more power; French pianos, more "civilization." The American people, "religious, cold, methodical," enjoyed the music of Handel and Mendelssohn. Dan Bryant's minstrels gave one of the most original entertainments in the country.

Mr. Kowalski preferred Boston to New York. "It deserves the name, the Athens of America, for the study of Grecian and Roman antiquities is pursued there to the utmost. A discussion concerning the precise meaning of a verse from the Æneid or of a phrase in the Iliad will sometimes excite as much interest in Boston as a presidential message of General Grant. Sumner, the great defender of negroes, also known as lawyer, legislator, secretary, was born at Boston, the birthplace of Benjamin Franklin. Butler, the adversary of Grant, perhaps his successor, is also a Bostonian." Several important magazines, published at Boston, were edited by women.

The two most popular poets in the United States were Washington—(*sic*) Irving and Longfellow. Mr. William Pope, an epic poet, like

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Homer, went from town to town reciting his verses, and was a "great attraction."

At Chicago Mr. Kowalski was so fortunate as to see Lydia Thompson, "the queen of the blondes and the Schneider of America." She was the toast of the town because she had thrashed "the manager of the *Times*. The poor man, not knowing how to rise above his shameful position, finally killed himself."

"Each large town in America possesses at least a half-dozen musical societies, which are generally composed of Germans. I have heard more than a thousand miles from New York orchestral performances of works by Raff, Brahms, Liszt, Schumann, Berlioz, which we have known in France only during the last ten years." At Milwaukee Mr. Kowalski played a fantasia on airs from a then unpublished opera by Wagner. He had never heard the airs, but he wished to please the Germans, so he improvised a piece with successions of diminished seventh chords in the treble and with a broad melody in the bass. It was necessary to do tricks in Western cities. "Leopold de Meyer played fantasias for the left hand while he ate vanilla ice-cream with his right; Wehli played a military piece, and when he wished to imitate the cannon he sat down on the keys in the lowest bass. I remembered the case of a pianist who played concert pieces with a clothes brush, and I thought I could use the brim of a hat in like manner. It is unnecessary to tell you that the announcement of a concert polka, performed with the aid of an opera hat, drew a crowd. Two hatters called on me afterward and asked permission to give my name to a hat just invented by them."

The book is flippant, superficial, contemptuous; yet it contains shrewd observations, and there are remarks that might be pondered with profit to-day.

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Oscar Comettant, a versatile, amusing journalist, one of the most inaccurate of men when he girded up his loins for a serious literary undertaking, visited this country in the early fifties and published his book, "Trois Ans aux États-Unis: Étude des Mœurs et Coutumes Américaines," which went into a second edition (Paris, 1858). In this earlier book Comettant stated that music was more assiduously cultivated here than were the sister arts, although it was not better appreciated. Gottschalk, the most distinguished of American composers, was a through and through Frenchman, who happened to be born at New Orleans. What had he to do in a country where, after a brilliant performance, one of the audience slapped him on the shoulder and said, "That's good exercise in cold weather"? and Comettant quoted this criticism, published in an American newspaper the morning after the memorable playing: "I do not like music, and of all instrumental performers pianists are the least endurable. For this reason I was not bored at Mr. Gottschalk's concert; I heard neither music nor a pianist." Nor had other artists fared better. Malibran, Bosio, Tedesco, Laborde, Damoreau-Cinti, had all wasted time here and gained little money, and Alboni and Paul Jullien saved little or nothing. "Mr. S.——, pianist of the Duchess of Montpensier, is playing the piano in taverns of New York, to put whiskey drinkers in good humor, and lately one of them came up to him, and, by way of joke, gouged out one of his eyes." The opera had ruined all managers in turn. The manager of Jullien's orchestra lost 250,000 francs in six months, although Jullien conducted all sorts of music, romantic, diabolical, charivaresque, and panicophonous. Leopold de Meyer pleased only because he wore trousers with enormous checks and gave bouquets to the women in the audience, to whom he also threw kisses. Henri Herz once advertised a concert to be given by

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the light of a thousand candles. Thalberg was forced to open a restaurant in which, between oyster soup and ham, ladies begged him to play one of his celebrated fantasias. A violinist dressed himself as a traditional devil to play the "Carnival of Venice." There were concerts with some piquant attraction, concerts religious, dancing, with a lottery, historical, improvised, comic, pyrotechnic, enigmatical, bacchic, gastronomic. Comettant heard in Boston "a man with a detestable voice give, unaided, lucrative concerts, unaccompanied, and for three consecutive hours he sang the soporific psalm-tunes of all religions and sects." The favorite instrument had been the accordion, which had replaced the jack-knife found formerly in the hands of every Yankee; but the piano succeeded the accordion.

Was this a faithful picture?

We know that Tedesco was the rage in Boston; that tickets for her performances were sold at a high premium.* Mr. Comettant tells us that a mint julep is made with Madeira as a basis; that a sling is a species of cocktail; that "half-and-half" is half water and half brandy, and that a once popular drink, "the thorough knock-me-down," is to be

*Col. William W. Clapp wrote in his "Record of the Boston Stage" (Boston and Cambridge, 1853), apropos of the first appearance here of the Havana Opera Company at the Howard Athenæum in 1847: "The auctioneer was early invoked to aid in distributing chances for the rich musical lottery . . . and premiums frequently ran to a ridiculous excess. Parquette seats in the 'Ernani' soon went up to $1.50 and $1.75 advance on the original 50 cents; and in some other instances, when Tedesco appeared, the seats commanded $4 to $5 premium. . . . The pecuniary result of this first season was a net profit of $12,000, and the honors paid to Fortunata Tedesco attained their greatest excess in the casting at her feet of a warm admirer's hat and cane, in token of his own entire prostration."

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translated into French "casse poitrine." He saw and heard strange things even in Boston. "An American assured me—and I have no reason to doubt his word—that he called daily on a young lady in Boston at her home. He never met her parents, and they never questioned his visits. She had not found it proper to present her young friend to her family, and the family, in a spirit of individual liberty, had not demanded acquaintanceship. The father and mother often gave up the parlor to their daughter and withdrew whenever the visitor came to spend the evening."

***

The artist's opinions are naturally shaped more or less by his or her success. A European reputation is too often an affair of the cable, and we have learned to listen before we applaud. A singer may be puissant at Berlin or Bayreuth, and yet fail at the Metropolitan or Boston Theatre. A pianist may be characterized by German critics as the greatest interpreter of Beethoven, and—perhaps he suffers a sea-change—he is found dry and dull at Symphony or Carnegie Hall. The violinist that excites applause at Helsingfors or London may not quicken the pulse or soften the heart in Chicago or Philadelphia. The visitor, remembering the friendly audience, the admiring critics at home, pronounces American hearers unappreciative, ignorant.

The visitor, often unacquainted with the language, is disconcerted by American manners and customs, and, when he is not artistically or pecuniarily successful, he recounts his grievances in formulating judgment on purely artistic matters. The rooms and the cars are overheated; he may not find food and drink after 11 P.M., or he is in a town where prohibition reigns; he is disturbed by the bustle and rush; the streets are noisy; some one in an adjoining room objects to practice late at night; therefore we are all uncivilized beings and do

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not understand music. A naturally reserved audience recalls him only twice after the performance of a concerto; in Milan he was recalled sixteen times. The opera singer at St. Petersburg received necklaces, bracelets, rings, a tiara, at the end of her engagement; the American audience cares nothing for art.

It has long been an accepted tradition in European cities that Barnumism rules supreme throughout this country. The high prices paid singers and players, the enormous sums gained by a Paderewski, the ingenious devices and the inflamed rhetoric of American and passionate press agents, the stories told by the disappointed after their return,—these facts and fancies all tend to keep the tradition alive. It would be next to impossible to persuade an intelligent German conductor or critic of the admirable qualities of the Boston Symphony or the Chicago Orchestra. He might after a severe struggle refrain from saying, "Humbug." He would surely look upon his informant as an enthusiastic American of little experience, blowing a patriotic blast.

Nor is the visitor always to be blamed if he thinks American pretentions are without solid foundation. Outside of the largest cities there are few orchestras well equipped and respectable in routine. Often he suffers by reason of inadequate accompaniment; often his engagements prevent him from hearing the best we have to offer. He plays in towns where, unknown and poorly heralded, he is heard only by a

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few, curious and uncritical. Or a singer from a great and subsidized opera house is amazed at the inadequate and careless stage management at the Metropolitan. She wonders at the applause of the audience, at the good nature of the critics, and says truthfully: "This would not be tolerated in a German theatre of the second rank." She learns that the public is interested chiefly in the singers as individuals; that pyrotechnics and rant compel applause that causes the pillars to shake; that the subtle composition of a part and the gradual crescendo of dramatic interest to a superb climax pass unnoticed. Devoted to her art, she, too, soon believes us a nation of barbarians, and, in some instances, even the dollars do not tempt her to return.

Even the most intelligent visitors often reason from the particular to the general. They also forget that in this country, comparatively new and recently mighty, there have been no long line of rulers interested in music, no succession of princes ready to support opera or orchestra, no generations of composers, chapel-masters, organists deeply versed in their art. For years this people was busied in making a nation. It had no time, no money, for the luxuries and the graces, except possibly in one or two cities, in which men and women of foreign descent exerted influence. The country as a country was not musical. The traditions were against music, except as an aid in worship. There was a prejudice against opera, operatic singers, and all fiddlers. The advance of late years has been enormous, but such an advance is necessarily somewhat feverish and superficial. Money can bring singers and players and conductors across the Atlantic every season; it cannot, as in the twinkling of an eye, make a public musical throughout the land or in one city. And there are some who think that art is not for the great public, even in Paris or London or Berlin; that art in all its beauty can be thoroughly appreciated and understood only by comparatively few.

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JOHN KNOWLES PAINE.

(Born at Portland, Me., Jan. 9, 1839; now living at Cambridge, Mass.)

"Azara," an opera in three acts, libretto and music by John Knowles Paine, professor of music at Harvard University, has not yet been produced. The libretto was published at Cambridge in 1898; the pianoforte and vocal score, with a German text by Carl Pflueger, was published in 1901.

There was a concert performance of portions of "Azara" at Chickering Hall, May 7, 1903. An aria, "Softly the Balmy Zephyr," was sung by Mrs. Rice at a Cecilia Concert, Feb. 4, 1902. The "Moorish Dances" were played by the Chicago Orchestra at Chicago, Theodore Thomas conductor, Oct. 27, 1900.

This ballet music, played here at a Symphony Concert, March 10, 1900, is the third scene of Act III. The stage directions are as follows: "By the moat of Gontran's Castle. One side of the stage, the castle-walls. Part of the back of the stage, arched tower-entrance and drawbridge (practicable) with the banks of the moat; beyond, the country and distant line of the sea, as viewed from a height, with a glimpse of

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the distant walls and towers of the burg. On the other side of the stage a knoll with trees. Enter Moorish dancing-girls."

First dance, Allegretto animato, G minor, 2-4. A dance motive, first given out by the bassoon, is developed and elaborated with varying instrumentation. This dance, as well as the second, is scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, kettledrums, triangle, tambourine, cymbals, strings.

The second dance, Poco meno mosso, G major, 2-4, is in the nature of a trio to the first. A theme of oriental character, sung by the English horn, is developed. A lively little theme is derived from it. There is a return to the key of G minor, and there are new developments of the theme of the first dance.

The third dance begins with an Introduction, Allegretto quasi andante, 4-4. There is a series of modulations from G minor to A major with arpeggios and glissandos for the harp and recitative for clarinet. The main body of the movement, Allegretto con moto e grazioso, A major, 3-4, includes the development of three themes: the first announced in A major (although the first chord is that of A minor) by the strings; the second in F major, strings and wind; the third, a cantabile melody in A-flat major, is sung by clarinets, horn, trumpet, strings. This dance is scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, triangle, tambourine, cymbals, harp, strings.

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Overture to the Opera "Tannhäuser" . . Richard Wagner.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on Oct. 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, Oct. 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, Dec. 27, 1854. The first performance of the Pilgrims' chorus was at a Philharmonic Concert, Jan. 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, Jan. 20, 1871, with Lichtmay as Elisabeth; Roemer as Venus;

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Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

***

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture and one no longer authentically connected with the opera.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given, at first piano by lower wood-wind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the

first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the 'cellos is called the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, in E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A

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pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is a stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure gows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

***

Commentators* have written singular "explanations" of this overture, but no one has surpassed the ingenuity of some programme annotator of Munich. Wagner wrote Uhlig, Nov. 27, 1852: "In general I begin to be afraid of performances in chief towns. I shall never find such good will there as in the smaller towns, especially not among

*Charles Baudelaire's gloss in his essay, "Richard Wagner et Tannhaeuser," first published in the *Revue Européenne*, April 1, 1861, is highly characteristic of the poet. "The overture sums up the thought of the drama by two songs, the religious song and the voluptuous song, which, to borrow Liszt's phrase, 'are here placed as two terms, which find their equation in the finale.' The Pilgrim Chant appears first, with the authority of the supreme law, as the immediate indication of the true meaning of life, the goal of the universal pilgrimage, that is, God. But, as the intimate knowledge of God is soon drowned in every conscience by the lusts of the flesh, the representative song of holiness is little by little submerged in voluptuous sighs. The true, the terrible, the universal Venus arises already in all imaginations. And he that has not yet heard the marvellous overture of 'Tannhäuser' should not fancy here a song of vulgar lovers trying to kill time in arbors, nor are the accents those of a drunken crowd, as Horace says, throwing defiance at God. Here is something at once truer and more sinister. Languors, delights now feverish, now cut with anguish, incessant returns towards a voluptuousness which promises to quench thirst but never quenches it, furious palpitations of the heart and the mind, are now heard, imperious commands of the flesh, the whole dictionary of the onomatopœias of love. At last the religious theme little by little resumes its sway, slowly, by degrees, and absorbs the other in a peaceful victory as glorious as that of the irresistible being over the one sickly and disorderly, of Saint Michael over Lucifer." This quotation gives only a faint idea of the whole rhapsody.

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self(!)-opera-composing Capellmeisters. Do you really know what happened with the 'Tannhäuser' overture in Munich? The applause was 'very divided.' But I must tell you a joke from there. I had sent the programme to Lachner, and had received no answer: after I had read about the performance, I reminded him of it. Then I got for answer that they had not ventured to make known the programme, but that they had added the following notice to the concert-programme: 'Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph,' consequently—they now say—I can rest assured that my composition was completely 'understood.' (Is that not delicious?)"

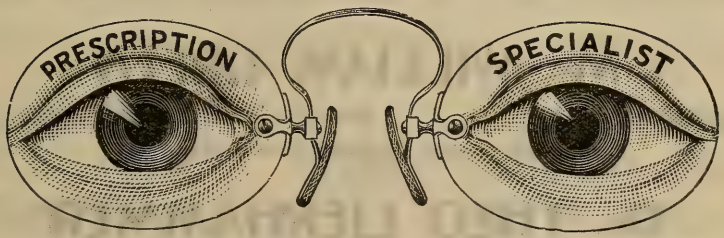
***

Wagner's own programme was published in the *Neue Zeitschrift* of Jan. 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zurich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are

* "Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

FRANK MÜLLER



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seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who

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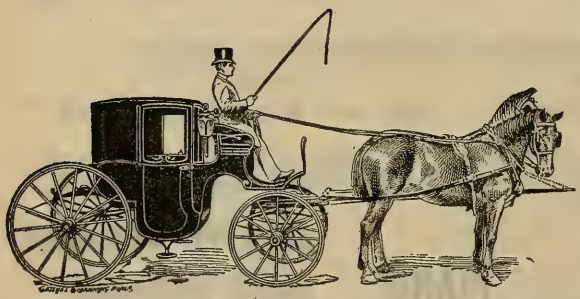
throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

***

Wagner was disgusted with the first performances at Dresden, and in his letters to Theodor Uhlig showed his disappointment and rage. Thus he wished the end of the opera rectified in both text and pianoforte score: "the miracle only hinted at in the altered form must be



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completely restored. . . . The reason for leaving out the announcement of the miracle in the Dresden change was quite a local one: the chorus was always bad, flat, and uninteresting; also an imposing scenic effect—a splendid, gradual sunrise—was wanting." Again: "*For me*, it was a necessity to protest against the Dresden performance of 'Tannhäuser' and against the opinion that it had satisfied me; this was still tingling in all my limbs." Wagner wrote, Oct. 12, 1852: "The Dresden 'Tannhäuser' is no advertisement for me; they may even do there what they like with the ending! Dresden can be of no more use to me, as it has never been of use—it has, indeed, harmed me; but it cannot even do that any more. It can only sink deeper into my indifference. Enough; the remembrances of the Dresden 'Tannhäuser' are a torture to me."

***

The part of Tannhäuser was created by Joseph Alois Tichatschek (1807–86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804–60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under

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the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the *altissimo* notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties,

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he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser. Yet Wagner wrote of him to Liszt: "In spite of his voice Tichatschek did not bring out many points that have not proved beyond the reach of far less gifted singers. He has only brilliance or suavity, not one single true *accent of grief*." For his sake Wagner was obliged to make several cuts and minor omissions.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious; she was delighted with his enthusiasm, his scorn of the conventionalities; and some say that she shared his revolutionary views concerning politics. According to Glasanap-Ellis's biography of Wagner: "Only out of personal attachment to the author did she finally consent to undertake the part of Venus, but with the remark that she didn't know what to make of it —unless she were to appear in fleshings from top to toe; 'and that,' she added with mock seriousness, 'you could scarcely expect of a woman like me.' The jest stood cover to a very solid reason: the miseries of her private life had made this rôle a peculiarly trying one for Schröder-Devrient." As Wagner himself said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task."

This extraordinary woman was not a singer; she was a play-actress, who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

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Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

"She was a pale woman. Her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.' "

The part of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born Oct. 13, 1828, in a village near Hannover; she died at Würzburg, Oct. 16, 1894. As a five-year-old child she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg when she was thirteen, but she soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the *Landrat* Jachmann, and, as she lost her voice suddenly in 1861, she turned play-actress until

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1872, when she left the stage; but she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.* Her father's remark in a letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of the many who sing without having learned to sing. Her voice—an originally limited one, robust rather than rich in tone—was already"—Chorley heard her in Berlin in 1853—"strained and uncertain; delivered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. *There*, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. Here—it seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for them-

*See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi and xxiii.

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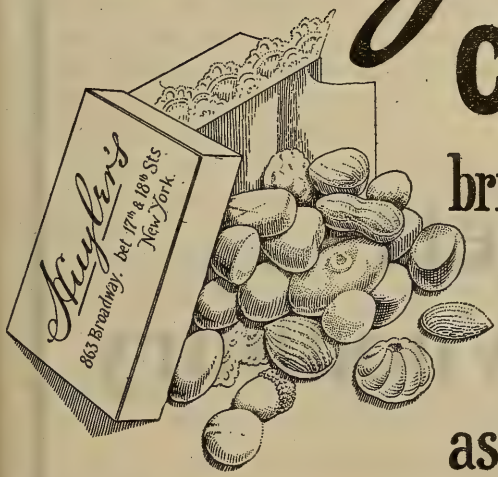

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selves out of a pedantic formula) has always struck me as singular and limited. I have a book in which dancing is taught by diagrams,—'Here bend—there twirl—when you offer hands across, smile,'—and so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly most popular in Prussia; but here it is not found welcome, after the first impression of strenuousness has passed over.

"Considered as a singer, the claims of Mademoiselle* Wagner were very meagre. She must have had originally a fine mezzo-soprano voice. She can never have learned how to produce or how to use it. Whether as Romeo, or Tancred, or Lucrezia Borgia, the insubordinate toughness of the organ could not be concealed. Though she dashed at every difficulty, with an intrepidity only to be found in German singers, none was, in very deed, mastered."

Lumley thus described her entrance as Romeo: "She appeared; tall, stately, self-possessed, clothed in glittering gilded mail, with her fine fair hair flung in masses upon her neck; a superb air that seemed to give full earnest of victory, and a step revealing innate majesty and grandeur in every movement."

On account of the inexperience of the young Johanna when she created the part, Wagner was compelled to omit a portion of Elisabeth's prayer.

Anton Mitterwurzer (1818–72), the Wolfram, was the one singer in the first performance that wholly satisfied the composer.

***

* Why "Mademoiselle"? But the English programmes of to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.— Ed.

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The Paris correspondent of the New York *Evening Post* wrote, Sept. 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The three first articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

"A world-wide reputation has been given by the genius of Wagner to the legend of Tannhäuser:—

" 'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicated in the "Flying Dutchman" the idea which dominates and resumes them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

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from popular legends than from history. History is too precise, and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish, the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend, and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of

* See Heine's "Der Tannhäuser, eine Legende" (1836).—Ed.

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Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thuringer Wald, but of the Apennines in Italy.

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" 'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it. . . . It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl. . . . The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit. . . . The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic origin; it goes back to the legend of the "Monte della Sibilla." '

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores of the Britannic sea."

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I. Allegro patetico.
II. Larghetto.
III. Finale: Allegro agitato.

César Franck . . Poème Symphonique, "Le Chasseur Maudit"

Beethoven . . . . . Symphony No. 8, in F major, Op. 93
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

SOLOIST:

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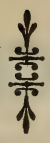

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Saint-Saëns . . . . Overture to the Opera, "The Barbarians"
(First time in Baltimore.)

Henselt . Concerto in F minor, for Pianoforte and Orchestra, Op. 16

I. Allegro patetico.
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III. Finale: Allegro agitato.

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Overture to the Opera, "The Barbarians."

Camille Saint-Saëns.

(Born at Paris, Oct. 9, 1835; now living at Paris.)

"Les Barbares," a lyric tragedy in three acts and a prologue by Victorien Sardou and Pierre Gheusi, music by Saint-Saëns, was produced at the Opéra, Paris, Oct. 23, 1901. Taffanel was the conductor. The cast was as follows: Marcomir, Vaguet; Scaurus, Delmas; le Veilleur, Rousselière; Hildibrath, Riddez; Homme du Peuple, Gallois; Homme du Peuple, Cancelier; Floria, Jeanne Hatto; Livie, Meyriane Héglon; une Femme, Miss Vincent. There were fifteen performances in 1901 and twelve in 1902.

The opera was composed originally for the Théâtre Antique at Orange.* Saint-Saëns was asked early in 1900 to write the music. He was then at Las Palmas, in the Canary Islands, and he sent a letter of refusal (dated March 16, 1900) on the ground that an opera would be ineffective at Orange: "What do we see there? A gigantic stage, on which the play-actors are lost in the sad, frightful immensity. There is no possible scenic effect; the orchestra, according to modern custom, is invaded by the audience; and—irreparable fault—the seats, already

*This theatre was built in the second century of the Christian era. The colony established by Cæsar at Arausio Secundanorum built a triumphal arch, which remains, a hippodrome, of which only portions of the foundation are left, and the famous amphitheatre, where for three or four centuries the shows were a sort of comedy-parade, pantomimes, exhibitions by acrobats, jugglers, and savage or trained beasts. For a long time this theatre was a part of the fortress-castle of the Princes of Orange (destroyed in 1673); and it was afterward a kind of inclosed village until the beginning of the nineteenth century. The architect Caristie (1783–1862) spent the better part of his life in clearing it and beginning the work of restoration. Formigé completed this work.

The first performance in the Orange amphitheatre in the care of the Félibres was on Aug. 21, 1869: Méhul's "Joseph," the tomb scene from Vaccai's "Romeo and Juliet," and "Les Triomphateurs," cantata, music by G. F. Imbert. Since then tragedies, both ancient and modern, and musical works have been performed there. The musical works are as follows: "Norma," "Le Chalet," "Galathée" (1874); Rossini's opera, "Moses in Egypt" (1888); "Pallas Athéné," hymn by Saint-Saëns (1894); "Les Erynnies," by Leconte de Lisle, with Massenet's music (1897); Stanzas from Gounod's "Sappho"; "La Coupo Santo," by Mistral (Provençal hymn with chorus); Racine's "Athalie" with Mendelssohn's music; Saint-Saëns's "Pallas-Athéné" (1899); orchestral selections from "Salammbô," "Déjanaire," "Phèdre," Gluck's "Iphigénie en Tauride" (1900); Massenet's "Hérodiade," Saint-Saëns's "Samson et Dalila," Ganne's ballet, "Phryné" (1902); Gluck's "Orphée," Racine's "Phèdre" with Massenet's music; songs of Gluck and folk-songs of the Midi, sung by Emma Calvé (1903).

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so vast, are stretched to the height of the hill. Everything is out of proportion. If the wind blows, the acoustic properties are wretched. . . . Furthermore, the inconveniences of the little town itself must be considered." (Saint-Saëns, by the way, has been interested in ancient shows. He insists, in his "Note sur les Décors de Théâtre dans l'Antiquité romaine" (Paris, 1886), that the immense space of an amphitheatre served as a temple; that a setting of comparatively little depth was arranged for annual theatrical performances; that the chorus and the musical instruments were placed below in the 'orchestra,' the name of a precise locality, a name that is still preserved in modern theatres.) His arguments convinced his colleagues, and "Les Barbares" was prepared for production at Paris.

The action of "Les Barbares" is at Orange during the invasion of Gaul by Cimbrians and Teutons, 113 B.C., and it is mainly concerned with the siege of the amphitheatre, which was not built till the time of Marcus Aurelius. This anachronism disturbed nobody, not even the critics.

The invaders have driven back the Roman legions, and carried by assault the open-air theatre which served as the last refuge. One of the consuls, Euryale, is killed; his wife Livie pulls from his breast the sword that slew him, and she swears to avenge him. The barbarians are restrained from a general massacre by their leader, Marcomir, who falls suddenly in love with the vestal virgin Floria, as she stands before the altar of the sacred fire. The other consul, Scaurus, is saved on account of Floria's appeal. Marcomir tells her that all the women and the children will be spared, and that the city will be free, if she will give him her love. He is a handsome fellow; the invaders are drunk and bent on horrid deeds; so Floria yields, and Marcomir orders the troops to leave the town. Then the people of Orange dance gaily

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the farandole* of Southern France. They see the sacred fire extinguished, and are enraged at Floria's behavior, until Scaurus tells them of her self-sacrifice. A funeral procession draws near. Livie follows her husband's corpse. Floria is disquieted, for she remembers Livie's oath; she is so disquieted that Livie grows suspicious and approaches Marcomir, who had commanded his betrothed to be silent, for it was he that slew Euryale. "I go," says Livie, "to punish the coward that struck treacherously my husband in the back." "You lie; 'twas in the heart," answers Marcomir. "In the heart, then," shrieks Livie, as she drives the sword into Marcomir's breast.

Two yoke of oxen and a pair of sheep are in the cast of "Les Barbares." Two white oxen draw Floria's chariot, two black oxen the war chariot that bears the spoils. The sheep are for the sacrifice. A gazelle was ordered, but it could not be habituated to the stage. Mr. Pierre Laroche said after the first performance, "It is a pity that the oxen cannot be interviewed concerning their impressions of Saint-Saëns's score, lyric tragedy, the French school, and even the ballet, which doubtless left them unmoved."

In the prologue of the opera a Reciter appears before the ancient theatre, and tells how three hundred thousand Germans, rushing through Gaul, drove before them into the woods the folk of the country and Roman legions powerless to resist. Only Floria, the beautiful vestal, knew how to stop them at Orleans; but Vesta found a way of avenging in the blood of the conqueror the outrage offered to the gods. Delmas was the Reciter at the first performance.

This prologue has been made over into an "overture" for concert use. The Reciter disappears, and the purely orchestral parts are connected by trumpet tones. This overture was first played at a Colonne concert, Paris, Dec. 1, 1901. It was played by the Chicago orchestra at Chicago, Nov. 1, 1902.

*The farandole, the popular dance of Southern France, is very old. Some say it is a survival of the Geranos of the ancient Greeks, or that it was taken to Marseilles by the Phocians of Asia Minor. Daudet gives a fine description in "Numa Roumestan" of a farandole in the old amphitheatre of Aps in Provence. Bizet's farandole in "L'Arlésienne" is well known. Théodore Dubois's ballet, "La Farandole," was produced at the Opéra, Paris (Dec. 14, 1883), and an orchestral suite from this ballet was produced in Boston by Mr. Emil Mollenhauer.

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The themes are taken from the opera. There is no attempt to follow the classic form of the overture.

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Ferruccio Benvenuto Busoni was born April 1, 1866, at Empoli, near Florence, Italy. His first teacher was his mother, a German. He afterward studied with W. A. Remy (Dr. Mayer), of Graz, and with Nottebohm, Habert, and Goldmark, of Vienna. Busoni made his début at the age of nine at Vienna, and gave concerts in Italy. In 1882 he was made an associate of the Philharmonic Academy of Bologna after due examination. He lived for a while at Leipsic, but in 1888 he was appointed a teacher at the Conservatory of Helsingfors, where he married. In 1890 he won the Rubinstein Prize, and was appointed a professor at the Moscow Conservatory. He came to Boston in 1891, and made it his home until the fall of 1893; he then moved to New York, and in 1894 he went to Berlin, which is still his dwelling-place. He is known as a virtuoso throughout Europe. The list of his compositions includes a symphonic poem for orchestra, an orchestral suite, an overture for a comedy, a Conzertstück for pianoforte and orchestra, a violin concerto, a string quartet, a pianoforte sonata, pianoforte pieces, transcriptions for pianoforte of pieces by Bach, songs. He has edited an edition of Bach's "Well-tempered Clavichord."

Concerto in F minor, for Pianoforte and Orchestra, Op. 16.

Adolf Henselt.

(Born at Schwabach, near Nuremberg, May 12, 1814; died at Warmbrunn, Silesia, Oct. 10, 1889.)

This concerto was completed at St. Petersburg and published in the early forties, but it was planned much earlier in Germany. Clara Schumann played it from manuscript at a Gewandhaus concert, Leipsic, Oct. 5, 1845; and Liszt and afterward von Bülow gave it a wider publicity. Gottschalk played the first movement at a concert of the Philharmonic Society of New York, Jan. 10, 1857, and William Mason played the second and third movements at a concert of the same society, March 6, 1858. Carlyle Petersilea played the whole concerto

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at one of Theodore Thomas's concerts in New York, May 14, 1866. He played the second movement at the second annual Grand Sacred Concert of the Boston Musical Union, in aid of its charitable fund, in Boston, May 27, 1866, and the whole concerto at a concert of the Harvard Musical Association, Dec. 7, 1866.

This note is printed on the fly-leaf of the score: "The first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated."

The first movement, Allegro patetico, F minor, 4-4, begins with a conventional orchestral ritornello. The first theme is introduced and developed for twelve measures; a lighter subsidiary theme follows, which leads to the cantabile second theme in A-flat major. After the tutti, the pianoforte repeats the matter in the introduction, but with elaboration and more extended development. There is a new episode, Religioso, tempo primo. The muted strings play a sort of choral pianissimo, C major. Each verse is repeated in forte and fortissimo by the pianoforte; the melody is played in octaves and ornamented with arpeggios. The development in the third part is almost precisely that in the first. The second theme is now in F major. Arpeggio passage-work goes into a short coda. The movement ends fortissimo in F major.

The Larghetto, D-flat major, 6-8, is a melodious romanza, followed by a more forcible episode, after which the romanza is repeated. Wood-wind instruments and horns give out the first two phrases of the theme. The pianoforte enters: the melody is played by the right hand, in single notes, then in octaves, over arpeggios in the left hand. The contrasting episode is in C-sharp minor,—a melody in the bass against a chromatic accompaniment in full chords. This is said to be the first instance of a piano-part written on four staves for the greater ease of

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the player. There is a transition in F major, with hints at the chief theme in the clarinet and other wind instruments. Then the principal romanza theme is repeated, this time in octaves, over left-hand arpeggios, but with greater ornamentation.

The Finale, Allegro agitato, F minor, 6-8, is in the sonata form. After a short introduction the pianoforte leads bv octave passages into the first theme, which is announced and developed by the solo instrument. The first subsidiary is given out in contrapuntal imitation by the orchestra, and its phrases alternate with running passages in the pianoforte. The second theme, in A-flat major, is for the pianoforte, and the strings have a counter-subject. The first subsidiary theme is used in the free fantasia. The third part is somewhat more elaborately developed than the first, and there are changes in the instrumentation. The orchestra alone develops the second theme, in F major, and there is a short coda.

The score is dedicated to the Grand Duchess Olga Nicolayevna, Princess Royal of Würtemberg. The concerto is scored for the usual full orchestra, with trombones.

The concerto has been played at Symphonv Concerts in Boston by Mr. John A. Preston, Feb. 4, 1882; Miss Fannie Bloomfield (Mrs. Bloomfield-Zeisler), Jan. 24, 1885; Miss Adele Margulies, Jan. 22, 1887; Mr. Emil Sauer, Jan. 14, 1899.

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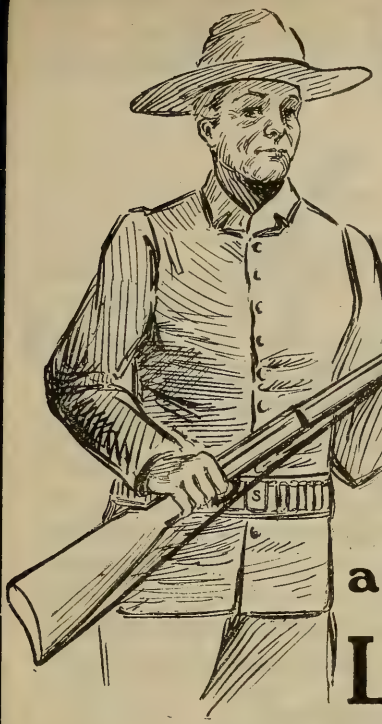

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Mr. W. F. Apthorp is the author of the following translation, which was first published in a programme-book of the Boston Symphony Orchestra (Jan. 8, 1898). (The tragedy has been Englished by Mr. Alfred Sutro (Duckworth, London), and a version by the late Richard Hovey was published in Chicago by Stone and Kimball.

ACT I.

ON THE TOP OF A HILL, OVERLOOKING THE CASTLE.

Enter YGRAINE, *holding* TINTAGILES *by the hand.*

Ygraine.—Your first night will be bad, Tintagiles. The sea howls around us already; and the trees complain. 'Tis late. The moon is about to set behind the poplars that stifle the palace. . . . Here we are alone, though we must keep on our guard here. It seems that the approach of the least happiness is watched here. One day I said to myself at the very bottom of my soul; and God himself could hardly hear it;—I said to myself one day that I was going to be happy. . . . No more than that was needed; for our old father died some time after, our two brothers disappeared; and not a human being can tell us where they are. Here I am all alone, with my sister and you, my little Tintagiles; and I have no faith in the future. . . . Come here; sit upon my knees. First kiss me; and put your little arms here, right round my neck . . .

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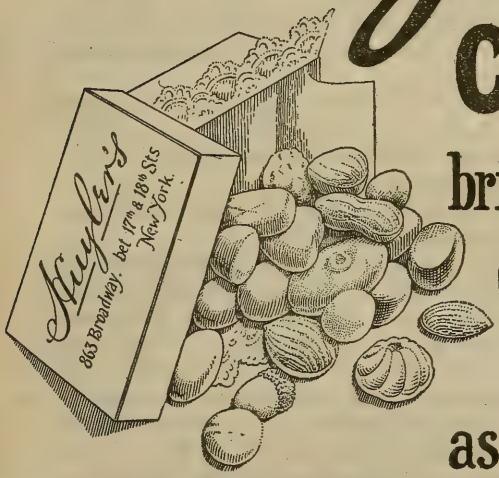

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perhaps they will not be able to unloose them. . . . Do you remember the time when 'twas I that carried you in the evening, when the hour had come; and you were afraid of the shadows of my lamp in the long passages without windows? I felt my soul trembling on my lips, when I suddenly saw you again this morning. . . . I thought you so far away and so well sheltered. . . . Who sent for you to come here?

Tintagiles.—I do not know, little sister.

Ygraine.—You forget what was said?

Tintagiles.—They said that we must go.

Ygraine.—But why did you have to go?

Tintagiles.—Because the queen wished it.

Ygraine.—They did not tell you why she wished it?—I am sure they said many things. . . .

Tintagiles.—Little sister, I heard nothing.

Ygraine.—When they talked amongst themselves, what did they say?

Tintagiles.—Little sister, they spoke very low.

Ygraine.—All the time?

Tintagiles.—All the time, sister Ygraine; except when they looked at me.

Ygraine.—They did not speak of the queen?

Tintagiles.—They said, sister Ygraine, that she was not to be seen.

Ygraine.—And did they who were with you on the deck of the ship say nothing?

Tintagiles.—They were busy with the wind and the sails, sister Ygraine.

Ygraine.—Ah! . . . That does not surprise me, my child. . . .

Tintagiles.—They left me all alone, little sister. . . .

Ygraine.—Listen, Tintagiles, I am going to tell you what I know. . . .

Tintagiles.—What do you know, sister Ygraine?

Ygraine.—Not much, my child. . . . My sister and I have been dragging on our life here, ever since we were born, without daring to understand anything of all that goes on. . . . I have been very long, as if blind, on this island; and everything seemed natural. . . . Such a silence reigned here that a ripe fruit falling in the park brought faces to the windows. . . . And no one seemed to have suspicions. . . . but one night I found that there must be something else. . . . I wanted to fly, and could not. . . . Have you understood what I have said?

Tintagiles.—Yes, yes, little sister, I understand anything you please. . .

Ygraine.—Come, let us talk no more about what we do not know. . . . You see there, behind the dead trees that poison the horizon, you see the castle at the bottom of the valley?

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Tintagiles.—That black thing, sister Ygraine?

Ygraine.—It is black, yes. . . . It is in the deepest depths of an amphitheatre of darkness. . . . People have to live there. . . . They might have built it on the top of the high mountains that surround it. . . . The mountains are blue in the daytime. . . . One could have breathed. You could have seen the sea and the fields beyond the rocks. . . . But they preferred putting it at the bottom of the valley; and even the air does not come down so low. . . . It is going to rack and ruin, and no one cares. . . . The walls are cracking, and it looks as if it were dissolving in the darkness. . . . There is only one tower which Time has not attacked. . . . It is very large; and the house is never out of its shadow. . . .

Tintagiles.—There is something lighting up there, sister Ygraine. . . . Look, do you see the big red windows? . . .

Ygraine.—They are those of the tower, Tintagiles; they are the only ones in which you will see a light, and there is where the queen's throne is.

Tintagiles.—I shall not see the queen, shall I?

Ygraine.—No one can see her. . . .

Tintagiles.—Why can one not see her?

Ygraine.—Come nearer, Tintagiles. . . . Not a bird nor a blade of grass must hear us. . . .

Tintagiles.—There is no grass, little sister. . . . (*A silence*)—What does the queen do?

Ygraine.—No one knows, my child. She does not show herself. . . . She lives there, all alone in her tower; and the women who wait upon her do not come out in the daytime. . . . She is very old; she is our mother's mother and wants to reign alone. . . . She is suspicious and jealous, and they say she is mad. . . . She is afraid that someone will rise up in her place; and it is doubtless because of this fear that she had you brought here. . . . Her orders are carried out without anyone's knowing how. . . . She never comes downstairs; and all the doors of the tower are shut, night and day. . . . I have never seen her; but others have, I am told, long ago, when she was young. . . .

Tintagiles.—Is she very ugly, sister Ygraine?

Ygraine.—They say she is not handsome and is growing very large. . . . But they who have seen her do not dare to speak about it. . . . But who knows whether they have seen her or not? . . . She has a power that is not understood; and we live here with a great merciless weight upon our souls. . . . You must not be too much afraid, nor have bad dreams; we will watch over you, my little Tintagiles, and no harm can come to

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you; but do not go far from me, nor from your sister Bellangère nor our old master Aglovale. . . .

Tintagiles.—Not from Aglovale either, sister Ygraine?

Ygraine.—Not from Aglovale either. . . . He loves us. . . .

Tintagiles.—He is so old, little sister!

Ygraine.—He is old, but very wise. . . . He is the only friend left us: and he knows many things. . . . 'Tis strange she has sent for you to come here without telling anyone. . . . I do not know what is in my heart. . . . I was sad and happy to know that you were so far away, across the sea. . . . And now . . . I was surprised. . . . I came out this morning to see if the sun were rising over the hills; and it was you I saw on the threshold. . . . I knew you at once. . . .

Tintagiles.—No, no, little sister; 'twas I that laughed first. . . .

Ygraine.—I could not laugh at first. . . . You will understand. . . . It is time, Tintagiles, and the wind grows black over the sea. . . . Kiss me, harder, harder, harder still, before you rise. . . . You do not know that we love. . . . Give me your little hand. . . . I will hold it fast; and we will go back to the sick castle. . . . (*Exeunt.*)

The scene of the second act is laid in "A Room in the Castle"; it is night. Aglovale and Ygraine are discovered as the curtain rises; to them enters Bellangère. Tintagiles is asleep in an inner room. Bellangère reports with terror that she has ventured into a dark passage and overheard dim voices speaking of a newly arrived child, and laughing. Ygraine suspects that it may have been some of the queen's

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handmaidens, and that Tintagiles is in danger. The two sisters and Aglovale, their old tutor, determine to await developments.

The scene of Act III. is laid in the same room. The sisters and Aglovale are still waiting; they bring in the sleeping Tintagiles, that he may be nearer them. Noises are heard outside. The act ends as follows.

Aglovale.—They are shaking the door . . . listen . . . softly . . . they are whispering . . . (*A key is heard grating in the lock.*)

Ygraine.—They have the key! . . .

Aglovale.—Yes . . . yes . . . I was sure of it. . . . Wait. . . . (*He stations himself with raised sword on the top step.—To the two sisters:*)—Come! . . . come, too! . . .

(*A silence. The door opens a little. Aglovale, frantic, holds his sword across the opening, inserting the point between the beams of the jambs. The sword is shattered with a clang under the ominous* (funèbre) *pressure of the door, and the fragments roll ringing down the steps. Ygraine starts up, bearing the swooning Tintagiles in her arms; and she, Bellangère, and Aglovale try with strenuous and vain efforts to push to the door which keeps on opening, though no one is seen nor heard. Only a cold and calm light shines into the room. At this moment Tintagiles, suddenly growing rigid, comes to himself, utters a long cry of deliverance, and kisses his sister; while at the very instant of this cry, the door stops resisting and suddenly closes under their pressure, which they have not had time to discontinue.*)

Ygraine.—Tintagiles! . . . (*They look at one another in astonishment.*)

Aglovale (*listening at the door*).—I hear nothing more. . . .

Ygraine (*beside herself with joy*).—Tintagiles! Tintagiles! . . . See!

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See! . . . He is saved! . . . See his eyes . . . you can see the blue. . . . He is going to speak. . . . They saw that we were watching. . . . They did not dare! . . . Kiss us! . . . Kiss us, I tell you! . . . All! all! . . . To the very bottom of our souls! . . . (*All four, their eyes filled with tears, hold each other in a close embrace.*)

The scene of Act IV. is laid in "a passage-way outside the room of the preceding act"; enter three of the queen's handmaidens. They whisper together, consulting how they shall get Tintagiles out of the room without waking the sisters nor Aglovale. One goes in alone, but comes out again, saying that the boy and his sisters have their limbs too closely intertwined in their sleep for her to separate them. Then two go in together, but the boy has locks of his sisters' golden hair in his teeth, and the hair must be cut before he can be taken away. Then all three go in, and at length come out with the boy Tintagiles; locks of his sisters' hair are hanging from his mouth. He suddenly awakes and gives a piercing shriek as he is hurried along the passage-way. Ygraine rushes out after him with a lighted lamp in her hand; Bellangère faints on the threshold.

ACT V.

A Huge Iron Door beneath very Dark Arches.

Enter Ygraine, *haggard, dishevelled, with a lamp in her hand.*

Ygraine (*turning round distractedly*).—They have not followed me. . . . Bellangère! . . . Bellangère! . . . Aglovale! . . . Where are they? They said they loved him, and have left me alone! . . . Tintagiles! . . . Tintagiles! . . . Oh! 'tis true. . . . I have come up, come up countless steps between high, pitiless walls, and my heart can keep life in me no longer. . . . The arches seem to move. . . . (*She leans against the pillars of an arch.*) I shall fall. . . . Oh! oh! my poor life! I feel it. . . . 'Tis at the very brim of my lips and tries to leave me. . . . I do not know what I have done. . . . I have seen nothing; I have heard nothing. . . . All is silence! . . . I found all these golden locks along the steps and along the walls; and I have followed them. I have picked them up. . . . Oh! oh! they are very beautiful! Little Thumbling. . . . Little Thumbling. . . . What have I said? I remember. . . . I do not believe it

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either . . . we can sleep. . . . All that is of no account and is not possible. . . . I no longer know what I think. . . . You are waked up, and then. . . . After all, let me see, after all, I must think it over. . . . You say this, you say that; but the soul pursues a far other course. You do not know all that you are unchaining. I have come here with my little lamp. . . . It has not gone out in spite of the draught in the stairway. . . . After all, what must I think of it? There are too many things that are unsettled. . . . Yet there are some who must know them: but why do they not speak? (*Looking around her.*) I had never seen all this. . . . You cannot go up so high; and everything is forbidden. . . . It is cold. . . . It is so dark, too, that one would be afraid to breathe. . . . They say that darkness is poisonous. . . . There is a terrifying door. . . . (*She goes to the door and feels of it.*) Oh! 'Tis cold! . . . 'Tis of solid iron; all solid, and there is no lock. . . . Where does it open? I see no hinges. . . . I think it is cemented into the wall. . . . One can get no higher . . . there are no more steps. . . . (*Giving a terrible shriek.*) Ah! . . . More golden locks, caught between the two halves of the door! . . . Tintagiles! Tintagiles! . . . I heard the door fall just now! . . . I remember! I remember! . . . I must! . . . (*She strikes the door frantically with her fists, and kicks it with her feet.*) Oh the monster! the monster! . . . So, here you are! . . . Listen! I blaspheme! I blaspheme and spit upon you! . . .

(*Soft raps are heard on the other side of the door; then Tintagiles's voice is heard, very faintly, through the iron.*)

Tintagiles.—Sister Ygraine, sister Ygraine.

Ygraine.—Tintagiles! . . . What? . . . what? . . . Tintagiles, is it you? . . .

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Tintagiles.—Open quick, open quick! . . . She is here! . . .

Ygraine.—Oh! oh! . . . Who? . . . Tintagiles, my little Tintagiles . . . you hear me? . . . What is the matter? . . . What has happened? . . . Tintagiles! . . . They have not hurt you? . . . Where are you? . . . are you there? . . .

Tintagiles.—Sister Ygraine, sister Ygraine! . . . I shall die if you do not open. . . .

Ygraine.—Wait, I am trying, wait. . . . I am opening it, I am opening. . . .

Tintagiles.—But you do not understand! . . . Sister Ygraine! . . . There is no time! . . . She could not hold me. . . . I struck her, struck her. . . . I ran. . . . Quick, quick, she is coming! . . .

Ygraine.—I am coming, I am coming . . . where is she?

Tintagiles.—I can see nothing . . . but I can hear . . . oh! I am afraid, sister Ygraine, I am a raid! . . . Quick, quick! . . . Open quick! . . . for the love of the good God, sister Ygraine! . . .

Ygraine (*feeling anxiously of the door*).—I am sure to find it . . . wait a little . . . a minute . . . a moment . . .

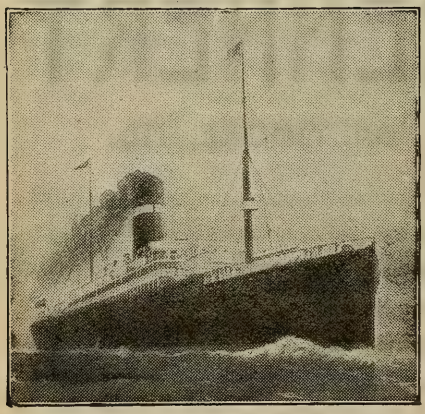
Tintagiles.—I cannot, sister Ygraine. . . . I feel her breath behind me. . . .

Ygraine.—'Tis nothing, Tintagiles, my little Tintagiles, do not be afraid . . . only I cannot see. . . .

Tintagiles.—But you can; I see your light . . . it is light where you are, sister Ygraine. . . . Here I cannot see. . . .

Ygraine.—You see me, Tintagiles? Where can you see? There is no crack. . . .

Tintagiles.—Yes, yes, there is, but it is so small! . . .



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Ygraine.—On which side? here? . . . say, say . . . perhaps it is here?

Tintagiles.—Here, here. . . . You cannot hear? I am knocking. . . .

Ygraine.—Here?

Tintagiles.—Higher up. . . . But it is so small! . . . You could not pass a needle through it! . . .

Ygraine.—Do not be afraid, I am here. . . .

Tintagiles.—Oh! I hear, sister Ygraine! . . . Pull! Pull! You must pull! She is coming! . . . if you could open a little . . . a little bit . . . for I am so small! . . .

Ygraine.—My nails are gone, Tintagiles. . . . I have pulled, I have pushed, I have knocked! . . . I have knocked! . . . (*She knocks again and tries to shake the immovable door.*) Two of my fingers are dead. . . . Do not cry. . . . It is iron. . . .

Tintagiles (*sobbing desperately*).—You have found nothing to open it with, sister Ygraine? . . . nothing, nothing at all . . . and I could get through . . . for I am so small, so very small . . . you know it well enough. . . .

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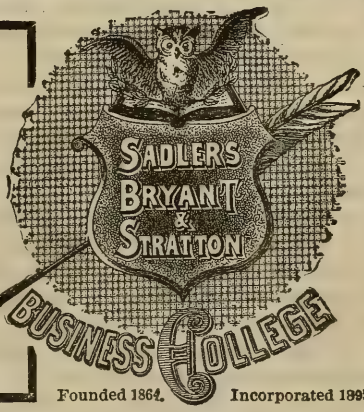

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Ygraine.—I have nothing but my lamp, Tintagiles. . . . There! There! . . . (*She strikes the door heavily with her clay lamp, which goes out and breaks.*) Oh! . . . All is dark of a sudden! . . . Tintagiles, where are you? . . . Oh! listen, listen! . . . You cannot open from the inside? . . .

Tintagiles.—No, no; there is nothing. . . . I can feel nothing at all. . . . I cannot see the bright little crack any more. . . .

Ygraine.—What ails you, Tintagiles? . . . I can hardly hear you. . . .

Tintagiles.—Little sister, sister Ygraine. . . . It cannot be done now. . . .

Ygraine.—What is the matter, Tintagiles? . . . where are you going? . . ,

Tintagiles.—She is here! . . . My courage is gone.—Sister Ygraine, sister Ygraine! . . . I feel her! . . .

Ygraine.—Whom? . . . Whom? . . .

Tintagiles.—I do not know. . . . I cannot see. . . . But it cannot be done now! . . . She . . . she is catching me by the throat. . . . She has put her hand upon my throat. . . . Oh! oh! sister Ygraine, come here. . . .

Ygraine.—Yes, yes. . . .

Tintagiles.—It is so dark! . . .

Ygraine.—Struggle, defend yourself, tear her! . . . Do not be afraid. . . . A moment! . . . I am here. . . . Tintagiles? . . . Tintagiles! answer me! . . . Help! . . . where are you? . . . I will help you . . . kiss me . . . through the door . . . here . . . here. . . .

Tintagiles (*very feebly*).—Here . . . here . . . sister Ygraine. . . .

Ygraine.—'Tis here, 'tis here that I am kissing; you hear me? again! again! . . .

Tintagiles (*more and more feebly*).—I am kissing, too . . . here . . . sister Ygraine! . . . sister Ygraine! . . . Oh! . . .

(*The fall of a little body is heard behind the iron door.*)

Ygraine.—Tintagiles! . . . Tintagiles! . . . What have you done? . . .—Give him back! give him back! . . . for the love of God, give him back! . . . I hear nothing more. . . .—What are you doing with him? . . . You are not hurting him, are you? . . . He is but a poor child! . . . He does not resist. . . . See, see. . . . I am not wicked. . . . I have fallen upon both knees. . . . Give him back to us, I beseech you! . . . 'Tis not for

---

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me alone, you know that. . . . I will do all that is asked of me. . . . I am not bad, you see. . . . I have lost all I had. . . . You must punish me some other way. . . . There are so many things that would give me more pain. . . . You will see . . . But this poor child has done nothing. . . . What I said is not true . . . but I did not know. . . . I know well that you are very good. . . . You must pardon me at last! . . . He is so young, he is so pretty and so small! . . . You see that it is impossible! . . . He throws his little arms about your neck; he puts his little mouth to your mouth; and God himself can no longer resist. . . . You will open, will you not? . . . I ask hardly anything. . . . I want him only for a moment, a little, short moment. . . . I do not remember . . . you understand. . . . I did not have time. . . . He can pass through next to nothing. . . . 'Tis not hard. . . . (*A long, inexorable silence.*)—Monster! . . . Monster! . . . I spit! . . .

(*She falls and keeps on sobbing softly, with her arms stretched out upon the door; in the darkness.*)

FINIS.

This symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d'amour obbligate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, Jan. 8, 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler. At this performance a double-bass clarinet, invented and played by Mr. Kohl, formerly a member of Theodore Thomas's orchestra, was heard in a public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and Loeffler as the soloists and without the use of the double-bass clarinet.

Mr. Loeffler afterward remodelled the score. He took out the second viole d'amour part, and lessened the importance of the part taken by the other, so that the poem may now be considered a purely orchestral work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. "The Death of Tintagiles" in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, Feb. 16, 1901.

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The poem is scored for 3 flutes (one interchangeable with piccolo) 1 oboe, 1 English horn, 2 clarinets, 1 small E-flat clarinet, 1 bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass tuba, 2 pairs of kettledrums, snare-drum, bass drum, cymbals, gong, harp, 1 viole d'amour, strings.

It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred and wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet they draw near and whisper without the guarded door.

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in October, 1812. Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long wished for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical an-

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nounced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Johann van Beethoven said that the completion of this symphony rested upon sketches made during walks to and from the Pöstlingberge, but Thayer considered him as untrustworthy.

The first performance of the symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, Feb. 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed Dec. 8, 1813) was again heartily applauded, and the Andante was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to

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follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby naturally apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not at all please the audience; that Beethoven was irritated, and said: "Because it is much better."

There were in the orchestra at this concert 18 first violins, 18 second violins, 14 violas, 12 'cellos, 7 double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

***

We know from speeches still preserved that Beethoven originally planned an elaborate Introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to

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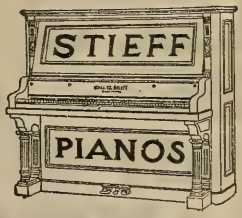

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Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219–222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked Tempo di menuetto, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself,

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only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as Tempo di minuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante, the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing *Ländler*, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I

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happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old *Ländler* tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic *contretemps* raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

***

This symphony was first played in Boston at an Academy Concert on Dec. 14, 1844. The first performance in America was by the Philharmonic Society of New York on Nov. 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

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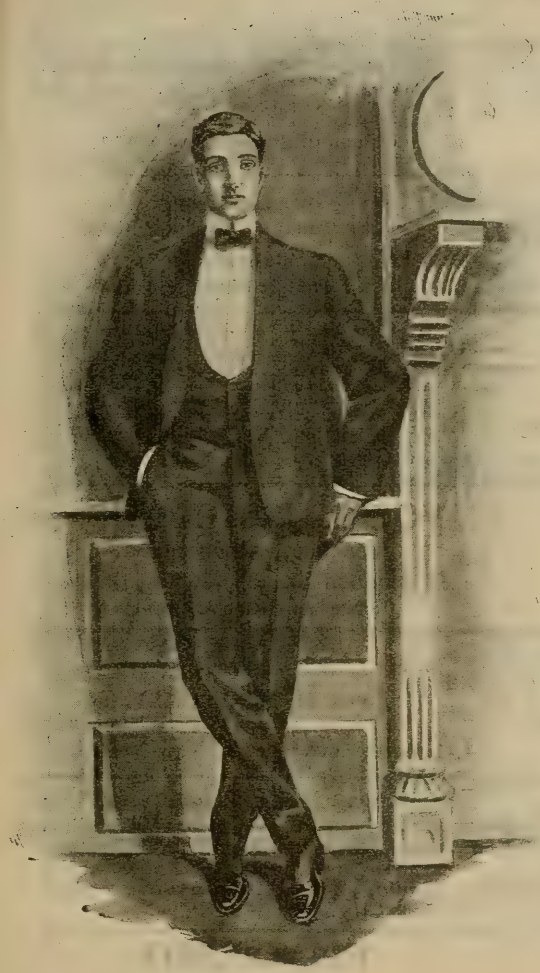

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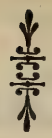

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OVERTURE TO THE OPERA, "THE IMPROVISATORE."

EUGÈNE FRANCIS CHARLES D'ALBERT.

(Born at Glasgow, April 10, 1864; now living at Sachsenhausen, near Frankfort on the Main.)

"Der Improvisator," opera in three acts, libretto by Gustav Kastropp,* music by d'Albert, was produced at the Royal Opera House, Berlin, Feb. 26, 1902. It is the sixth of d'Albert's works for the stage: (1) "Der Rubin" (Carlsruhe, Oct. 12, 1893); (2) "Ghismonda" (Dresden, Nov. 28, 1895); (3) "Gernot" (Mannheim, April 11, 1897); (4) "Die Abreise" (Frankfort, Oct. 20, 1898); (5) "Kain" (Feb. 17, 1900); (6) "Der Improvisator"; (7) "Tiefland" (Prague, Nov. 15, 1903).

The sources of Kastropp's libretto are said to be as follows: Andersen's romance, "The Improvisatore," for spirit and color; Victor Hugo's drama, "Angelo, Tyran de Padoue";† and certain passages in Burckhardt's "Kulturgeschichte der Renaissance."

Kastropp borrowed from Hugo the figure of the Venetian Angelo Malipieri, podestà of Padua, the presence in Padua of spies of the Venetian Council of Ten, and certain details, such as the crucifix given in Hugo's play as a talisman to Catarina by the dying mother of Tisbe.

*Gustav Kastropp, born in 1844 at Salmünster in Hesse, is a musician. In the seventies he taught at the Orchestral School in Weimar, and he was known by his songs, "König Elf's Lieder," and a dramatic poem, "Suleika." He has lived of late years a retired life.

† Hugo's drama of mysterious doors, poisons, daggers, and coffins was produced at the Théâtre-Français, April 28, 1835, with Mars as Tisbe, Dorval as Catarina, Beauvallet as Angelo Malipieri, Geffroy as Rodolfo, and Provost as Homodei. The play was revived at the same theatre, May 18, 1850, when Rachel impersonated Tisbe. There was a revival before this in 1837, and Jules Janin then wrote a most brilliant critical review, in which he made merry with dramatist and drama. "Fie on a serious art which thus depends on a key, a flask, a piece of painted wood or pasteboard! To-day, to be a dramatic poet, it is necessary to be not only a poet, but, as M. Victor Hugo is to all intents and purposes, an architect, a landscapist, a costumer, an armorer; it is necessary to know heraldry, chemistry, pharmacology, and the art of raising a siege." These operas have been founded on "Angelo": "Il Giuramento," music by Mercadante (Milan, Dec. 26, 1837); "Angelo," music by César Cui (St. Petersburg, Feb. 13, 1876); and Boito's libretto, "La Gioconda," founded in large part on Hugo's drama, music by Ponchielli (Milan, April 8, 1876). Rachel produced "Angelo" at the Boston Theatre, Oct. 24, 1855.

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The librettist's story is involved and romantically operatic rather than direct and probable. The year of Hugo's Padua is 1549; that of Kastropp's, 1540. Padua is ruled by Venice. Angelo serves his state faithfully, yet his steward accuses him of treachery and the Council plan the death of their representative. The Count Arco, banished in his youth from Padua, is now in the service of Genoa, and with an army is near his birthplace, ready for assault; but it is Carnival time, and he will not disturb the pleasure of the inhabitants. He himself enters the city, disguised as an improvisatore, Cassio Belloni, a compound of Hunold Singuf, the Ratcatcher of Hamelin, who drew all women after him, and of Tyrtæus, for he sings songs of patriotism and liberty as well as love. He woos Silvia, the daughter of Angelo, but is so reckless as to sing of Padua's freedom and other forbidden things in the very presence of the podestà. The improvisatore is speedily imprisoned with two beggars, who turn out to be Venetian sbirri, with instructions to kill Angelo. Silvia goes to the prison, and brings about the release of Arco, who at a feast where he is crowned as poet tells Angelo of the plot against him. Arco leaves the city, returns with his army, saves Angelo, and weds Silvia.

Sommer created the part of the Improvisatore, Miss Destinn that of Silvia, and the other parts were impersonated by Mrs. Herzog, Miss Dietrich, and Messrs. Hoffmann, Berger, Philipp, Nebe, and Lieban. Dr. Muck conducted. The orchestration and the ballet scenes of the opera were highly praised, but the real musical contents were condemned. "Soulless music"; "such old-fashioned operatic forms de-

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mand a composer who is a melodist *de pur sang*, and d'Albert is not such a man"; "the opera impresses us as a slander against the dead 'grand historical opera' of Spontini, Meyerbeer, Halévy; and we had a right to expect something else from the composer of 'Die Abreise' and 'Kain.'" Such were the opinions of even friendly critics.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass tuba, a set of 3 kettle-drums, snare-drum, cymbals, triangle, tambourine, harp, strings.

The music of this overture is carnivalesque, and needs no elaborate explanation. Sehr lebhaft, D major, 6-8. The first gay theme, violas, 'cellos, bassoons, might be called a tarantella motive. Developments lead to a tumultuous climax. The second theme, G major, enters after references to the introduction, and a motive from this theme is worked up by wood-wind instruments and then by the whole orchestra. After expressive harmonies a lively transitional passage leads to the recapitulation, which is followed by an orthodox coda.

This overture was played by the Chicago orchestra at Chicago, Oct. 25, 1902.

CONCERTO IN F MINOR, FOR PIANOFORTE AND ORCHESTRA, OP. 16.

ADOLF HENSELT.

(Born at Schwabach, near Nuremberg, May 12, 1814; died at Warmbrunn, Silesia, Oct. 10, 1889.)

This concerto was completed at St. Petersburg and published in the early forties, but it was planned much earlier in Germany. Clara Schumann played it from manuscript at a Gewandhaus concert, Leipsic, Oct. 5, 1845; and Liszt and afterward von Bülow gave it a wider publicity. Gottschalk played the first movement at a concert of the Phil-

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harmonic Society of New York, Jan. 10, 1857, and William Mason played the second and third movements at a concert of the same society, March 6, 1858. Carlyle Petersilea played the whole concerto at one of Theodore Thomas's concerts in New York, May 14, 1866. He played the second movement at the second annual Grand Sacred Concert of the Boston Musical Union, in aid of its charitable fund, in Boston, May 27, 1866, and the whole concerto at a concert of the Harvard Musical Association, Dec. 7, 1866.

This note is printed on the fly-leaf of the score: "The first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated."

The first movement, Allegro patetico, F minor, 4-4, begins with conventional orchestral ritornello. The first theme is introduced and developed for twelve measures; a lighter subsidiary theme follows, which leads to the cantabile second theme in A-flat major. After the tutti, the pianoforte repeats the matter in the introduction, but with elaboration and more extended development. There is a new episode, Religioso, tempo primo. The muted strings play a sort of choral pianissimo, C major. Each verse is repeated in forte and fortissimo by the pianoforte; the melody is played in octaves and ornamented with arpeggios. The development in the third part is almost precisely that in the first. The second theme is now in F major. Arpeggio passage-work goes into a short coda. The movement ends fortissimo in F major.

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The Larghetto, D-flat major, 6-8, is a melodious romanza, followed by a more forcible episode, after which the romanza is repeated. Wood-wind instruments and horns give out the first two phrases of the theme. The pianoforte enters: the melody is played by the right hand, in single notes, then in octaves, over arpeggios in the left hand. The contrasting episode is in C-sharp minor,—a melody in the bass against a chromatic accompaniment in full chords. This is said to be the first instance of a piano-part written on four staves for the greater ease of the player. There is a transition in F major, with hints at the chief theme in the clarinet and other wind instruments. Then the principal romanza theme is repeated, this time in octaves, over left-hand arpeggios, but with greater ornamentation.

The Finale, Allegro agitato, F minor, 6-8, is in the sonata form. After a short introduction the pianoforte leads by octave passages into the first theme, which is announced and developed by the solo instrument. The first subsidiary is given out in contrapuntal imitation by the orchestra, and its phrases alternate with running passages in the pianoforte. The second theme, in A-flat major, is for the pianoforte, and the strings have a counter-subject. The first subsidiary theme is used in the free fantasia. The third part is somewhat more elaborately developed than the first, and there are changes in the instrumentation. The orchestra alone develops the second theme, in F major, and there is a short coda.

The score is dedicated to the Grand Duchess Olga Nicolayevna, Princess Royal of Würtemberg. The concerto is scored for the usual full orchestra, with trombones.

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The first singers and players and conductors who visited the United States were as a rule unaccompanied by private secretaries to serve as press agents, biographers, historians. These visitors were simple persons who sang or played or conducted in the hope of gaining money and applause. To the Italian, German, Frenchman, America for some years was known as a vaguely defined land, with cities, as Havana, New York, New Orleans; with curiosities, as Indians, Niagara, racing and exploding steamboats. A visit was necessarily adventurous. The public was composed chiefly of barbarians. Art, so far as the United States was concerned, was a dictionary word without significance. The inhabitants were given over to money-making, and it was the duty of a foreigner to take as much of this money as possible to some European city, where the art of spending was better understood, and where all sister arts were really appreciated. Musicians of divers sorts came and went. They were successful or they failed. The land itself was considered as Tom Tidler's ground; it is so considered to-day, and singing men and singing women, fiddlers and pianists, conductors with or without their bands, come over to stand on it and to pick up gold and silver.

The Americans have been characterized as the most sentimental people on earth; Charles Reade said in "Foul Play" that we are the most generous; it is true that we are the most sensitive. We have long hungered and thirsted after the approbation of older nations. "What do you think of our institutions?" When the answer is unfavorable, how hot the indignation! Even Lowell, in his essay on a certain condescension of foreigners, shows mental uneasiness, perturbation of mind. He is itching to ask, "Why should they be so condescend-

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ing? Are we not as a nation—etc.?" We are not contented with the prudently or rashly expressed opinions of visiting statesmen, army and navy officers, clergymen, scientists, essayists: we must know what play-actors and play-actresses, opera singers, virtuosos, think about us. This curiosity is something more than a symptom of mummer worship.

Does the London public care what De Pachmann, Kreisler, Mary Garden, Scotti, may think of it? Should Mr. Kreisler take a dismal view of the orchestras in London, the reply would be a stony stare. Was the English public seriously disturbed by the unpleasant remarks of Emerson and Hawthorne? If Joachim or Rosenthal, visiting Paris, should criticise severely the works of the modern French school or find fault with the taste of a Cl âtelet audience as displayed by the distribution of applause throughout a concert, there would be a few newspaper paragraphs; a writer might dispute in a music journal the justice of the criticism, but the great public would be indifferent, say, rather, chauvinistically self-complacent. Paris does not think she is the art centre of the world: she knows it. London, Dresden, Vienna, Milan,—these cities have had musical traditions for years. An American might say—and his statement would be an indisputable fact—that operas were performed at Covent Garden this last season with casts that would raise a storm of indignation in New York, and yet the London audiences filled the opera house, and were loud in applause. The statement would pass without reply. Was not the imposing Handel an opera manager in London years before General George Washington assumed command of the Continental troops? These singing men and singing women and players on musical instruments, have little or nothing to say about the audiences and the condition of music in foreign cities when in the cities themselves; when these

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strollers are in New York or Boston, they are easily induced to draw comparisons, and then they remember their "triumphs" in the European towns; you never hear of the failures in the presence of those highly cultured audiences and under truly artistic conditions.

The simple early visitors were satisfied if the season was a profitable one,—if they were favorites with the public. What the great Garcia and his daughter, Maria, thought way down in the heart about the New York public, we shall probably never know, though the son and brother who took part in those performances is still living in London. We know that they were all glad to meet Da Ponte, the librettist of "Don Giovanni" and "The Marriage of Figaro," who could tell them about Mozart's purposes and the original stage business. Their successors came, sang, accepted philosophically or growled at the queer American ways, and no doubt gossiped with countrymen in exile over an Italian dish and an Italian bottle. The great Vieuxtemps, who visited us more than once, found us at first barbarians, but when he came for the last time he appreciated the advance in musical taste and knowledge, and rejoiced in it. But he wrote no book; he made no long-winded statements for publication. We know his impressions and opinions chiefly from the biographies that appeared after his death.

One of the first to publish his views on the condition of music in America was Josef Gungl, who wrote bitter, amusing, and, in a measure, truthful, letters concerning his experiences. Mr. John S. Dwight translated portions of these letters and published them in his journal.

But one of the first books written by a visiting musician about this country was "À travers l'Amérique," by Henri Kowalski, a second or third rate Parisian pianist and composer. This book was published at Paris in 1872, when we thought that we were surely civilized. Was it not the year of the Peace Jubilee and the tremendous performance

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of the Anvil Chorus with real anvils manned by red-shirted firemen? Mr. Kowalski landed at New York in the fall of 1869. He not only played notes: he took them. And what did he not discuss in this extraordinary volume? Manners, customs, Jim Fisk, scenery, politics, religion. Let us listen to his opinions on music as known and practised in the United States.

"If the Londoner or cockny (*sic*) speaks English in his throat, the New Yorker speaks it through his nose. This is not agreeable to a musician."

No American composer rose above mediocrity. They all wrote only piano pieces or songs; the former were rehashes of pieces by Thalberg or Gottschalk, the latter were disguised tunes of England or Ireland. Gottschalk was the most original of American musicians. He made much money, but lost it all at the gaming-table. He died, and left behind him only unpublished manuscripts written while he was travelling or "on the corner of a monte table." The New Yorkers idolized him and raised his statue in Central Park. Mason, Mills, Hoffmann, Pattison, were the satellites of this star.

The American pianists sought to please by acrobatic force. Sanderson made a colossal reputation by playing in octaves and in the right tempo the overture to "La Gazza Ladra." Ole Bull, "who once no doubt played well," was applauded wildly even when he was abominably false. "The American public as a rule delights in eccentric artists."

There were many singers with good voices; "but voice, without method, without style, without the sacred fire, is matter without spirit." The music schools were merely industrial enterprises. "A speculator rents and furnishes a building in a central position, chooses teachers, and then noisily advertises the opening of a conservatory." The

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orchestras were made up of Germans or Italians. The German conductors were elected by the players; the players shared in the concert receipts. (Here Mr. Kowalski referred to the Philharmonic Society of New York; and, incredible as it may seem, this society still chooses its conductor, and the receipts at the end of each season are shared by the players.) Operatic performances in New York and Boston were for the display of a star. American pianos had more power; French pianos, more "civilization." The American people, "religious, cold, methodical," enjoyed the music of Handel and Mendelssohn. Dan Bryant's minstrels gave one of the most original entertainments in the country.

Mr. Kowalski preferred Boston to New York. "It deserves the name, the Athens of America, for the study of Grecian and Roman antiquities is pursued there to the utmost. A discussion concerning the precise meaning of a verse from the Æneid or of a phrase in the Iliad will sometimes excite as much interest in Boston as a presidential message of General Grant. Sumner, the great defender of negroes, also known as lawyer, legislator, secretary, was born at Boston, the birthplace of Benjamin Franklin. Butler, the adversary of Grant, perhaps his successor, is also a Bostonian." Several important magazines, published at Boston, were edited by women.

The two most popular poets in the United States were Washington—(*sic*) Irving and Longfellow. Mr. William Pope, an epic poet, like Homer, went from town to town reciting his verses, and was a "great attraction."

At Chicago Mr. Kowalski was so fortunate as to see Lydia Thompson, "the queen of the blondes and the Schneider of America." She was the toast of the town because she had thrashed "the manager of the *Times*. The poor man, not knowing how to rise above his shameful position, finally killed himself."

"Each large town in America possesses at least a half-dozen musical societies, which are generally composed of Germans. I have heard more than a thousand miles from New York orchestral performances of works by Raff, Brahms, Liszt, Schumann, Berlioz, which we have known in France only during the last ten years." At Milwaukee Mr. Kowalski played a fantasia on airs from a then unpublished opera by Wagner. He had never heard the airs, but he wished to please the

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Germans, so he improvised a piece with successions of diminished seventh chords in the treble and with a broad melody in the bass. It was necessary to do tricks in Western cities. "Leopold de Meyer played fantasias for the left hand while he ate vanilla ice-cream with his right; Wehli played a military piece, and when he wished to imitate the cannon he sat down on the keys in the lowest bass. I remembered the case of a pianist who played concert pieces with a clothes brush, and I thought I could use the brim of a hat in like manner. It is unnecessary to tell you that the announcement of a concert polka, performed with the aid of an opera hat, drew a crowd. Two hatters called on me afterward and asked permission to give my name to a hat just invented by them."

The book is flippant, superficial, contemptuous; yet it contains shrewd observations, and there are remarks that might be pondered with profit to-day.

Oscar Comettant, a versatile, amusing journalist, one of the most inaccurate of men when he girded up his loins for a serious literary undertaking, visited this country in the early fifties and published his book, "Trois Ans aux États-Unis: Étude des Mœurs et Coutumes Américaines," which went into a second edition (Paris, 1858). In this earlier book Comettant stated that music was more assiduously cultivated here than were the sister arts, although it was not better appreciated. Gottschalk, the most distinguished of American composers, was a through and through Frenchman, who happened to be born at New Orleans. What had he to do in a country where, after a brilliant performance, one of the audience slapped him on the shoulder and said, "That's good exercise in cold weather"? and Comettant quoted this criticism, published in an American newspaper the morning after the memorable playing: "I do not like music, and of all

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instrumental performers pianists are the least endurable. For this reason I was not bored at Mr. Gottschalk's concert; I heard neither music nor a pianist." Nor had other artists fared better. Malibran, Bosio, Tedesco, Laborde, Damoreau-Cinti, had all wasted time here and gained little money, and Alboni and Paul Jullien saved little or nothing. "Mr. S.——, pianist of the Duchess of Montpensier, is playing the piano in taverns of New York, to put whiskey drinkers in good humor, and lately one of them came up to him, and, by way of joke, gouged out one of his eyes." The opera had ruined all managers in turn. The manager of Jullien's orchestra lost 250,000 francs in six months, although Jullien conducted all sorts of music, romantic, diabolical, charivaresque, and panicophonous. Leopold de Meyer pleased only because he wore trousers with enormous checks and gave bouquets to the women in the audience, to whom he also threw kisses. Henri Herz once advertised a concert to be given by the light of a thousand candles. Thalberg was forced to open a restaurant in which, between oyster soup and ham, ladies begged him to play one of his celebrated fantasias. A violinist dressed himself as a traditional devil to play the "Carnival of Venice." There were concerts with some piquant attraction, concerts religious, dancing, with a lottery, historical, improvised, comic, pyrotechnic, enigmatical, bacchic, gastronomic. Comettant heard in Boston "a man with a

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detestable voice give, unaided, lucrative concerts, unaccompanied, and for three consecutive hours he sang the soporific psalm-tunes of all religions and sects." The favorite instrument had been the accordion, which had replaced the jack-knife found formerly in the hands of every Yankee; but the piano succeeded the accordion.

Was this a faithful picture?

We know that Tedesco was the rage in Boston; that tickets for her performances were sold at a high premium.* Mr. Comettant tells us that a mint julep is made with Madeira as a basis; that a sling is a species of cocktail; that "half-and-half" is half water and half brandy, and that a once popular drink, "the thorough knock-me-down," is to be translated into French "casse poitrine." He saw and heard strange things even in Boston. "An American assured me—and I have no reason to doubt his word—that he called daily on a young lady in Boston at her home. He never met her parents, and they never questioned his visits. She had not found it proper to present her young friend to her family, and the family, in a spirit of individual liberty, had not demanded acquaintanceship. The father and mother often gave up the parlor to their daughter and withdrew whenever the visitor came to spend the evening."

***

The artist's opinions are naturally shaped more or less by his or her success. A European reputation is too often an affair of the cable, and we have learned to listen before we applaud. A singer may be puissant at Berlin or Bayreuth, and yet fail at the Metropolitan or

*Col. William W. Clapp wrote in his "Record of the Boston Stage" (Boston and Cambridge, 1853), apropos of the first appearance here of the Havana Opera Company at the Howard Athenæum in 1847: "The auctioneer was early invoked to aid in distributing chances for the rich musical lottery . . . and premiums frequently ran to a ridiculous excess. Parquette seats in the 'Ernani' soon went up to $1.50 and $1.75 advance on the original 50 cents; and in some other instances, when Tedesco appeared, the seats commanded $4 to $5 premium. . . . The pecuniary result of this first season was a net profit of $12,000, and the honors paid to Fortunata Tedesco attained their greatest excess in the casting at her feet of a warm admirer's hat and cane, in token of his own entire prostration."

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Boston Theatre. A pianist may be characterized by German critics as the greatest interpreter of Beethoven, and—perhaps he suffers a sea-change—he is found dry and dull at Symphony or Carnegie Hall. The violinist that excites applause at Helsingfors or London may not quicken the pulse or soften the heart in Chicago or Philadelphia. The visitor, remembering the friendly audience, the admiring critics at home, pronounces American hearers unappreciative, ignorant.

The visitor, often unacquainted with the language, is disconcerted by American manners and customs, and, when he is not artistically or pecuniarily successful, he recounts his grievances in formulating judgment on purely artistic matters. The rooms and the cars are overheated; he may not find food and drink after 11 P.M., or he is in a town where prohibition reigns; he is disturbed by the bustle and rush; the streets are noisy; some one in an adjoining room objects to practice late at night; therefore we are all uncivilized beings and do not understand music. A naturally reserved audience recalls him only twice after the performance of a concerto; in Milan he was recalled sixteen times. The opera singer at St. Petersburg received necklaces, bracelets, rings, a tiara, at the end of her engagement; the American audience cares nothing for art.

It has long been an accepted tradition in European cities that Barnumism rules supreme throughout this country. The high prices paid singers and players, the enormous sums gained by a Paderewski, the ingenious devices and the inflamed rhetoric of American and passionate press agents, the stories told by the disappointed after their return,—these facts and fancies all tend to keep the tradition alive. It would be next to impossible to persuade an intelligent German conductor or critic of the admirable qualities of the Boston Symphony or the Chicago Orchestra. He might after a severe struggle refrain from say-

---

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ing, "Humbug." He would surely look upon his informant as an enthusiastic American of little experience, blowing a patriotic blast.

Nor is the visitor always to be blamed if he thinks American pretensions are without solid foundation. Outside of the largest cities there are few orchestras well equipped and respectable in routine. Often he suffers by reason of inadequate accompaniment; often his engagements prevent him from hearing the best we have to offer. He plays in towns where, unknown and poorly heralded, he is heard only by a few, curious and uncritical. Or a singer from a great and subsidized opera house is amazed at the inadequate and careless stage management at the Metropolitan. She wonders at the applause of the audience, at the good nature of the critics, and says truthfully: "This would not be tolerated in a German theatre of the second rank." She learns that the public is interested chiefly in the singers as individuals; that pyrotechnics and rant compel applause that causes the pillars to shake; that the subtle composition of a part and the gradual crescendo of dramatic interest to a superb climax pass unnoticed. Devoted to her art, she, too, soon believes us a nation of barbarians, and, in some instances, even the dollars do not tempt her to return.

Even the most intelligent visitors often reason from the particular to the general. They also forget that in this country, comparatively new and recently mighty, there have been no long line of rulers interested in music, no succession of princes ready to support opera or orchestra, no generations of composers, chapel-masters, organists deeply versed in their art. For years this people was busied in making a nation. It had no time, no money, for the luxuries and the graces, except possibly in one or two cities, in which men and women of foreign descent exerted influence. The country as a country was not musical. The traditions were against music, except as an aid in worship. There

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was a prejudice against opera, operatic singers, and all fiddlers. The advance of late years has been enormous, but such an advance is necessarily somewhat feverish and superficial. Money can bring singers and players and conductors across the Atlantic every season; it cannot, as in the twinkling of an eye, make a public musical throughout the land or in one city. And there are some who think that art is not for the great public, even in Paris or London or Berlin; that art in all its beauty can be thoroughly appreciated and understood only by comparatively few.

"THE WILD HUNTSMAN," SYMPHONIC POEM.

CÉSAR AUGUSTE FRANCK.

(Born at Liége, Dec. 10, 1822; died at Paris, Nov. 8, 1890.)

"Le Chasseur Maudit," composed in 1883, was played for the first time at a Pasdeloup concert in Paris, Jan. 13, 1884. It was played for the first time in the United States at Cincinnati, Jan. 29, 1898. The first performance in Boston was at a concert of the Chicago Orchestra, Theodore Thomas conductor, in Music Hall, March 26, 1898. The work was played here at a Boston Symphony Orchestra Concert, March 2, 1901.

The composition is based on Bürger's ballad, "Der wilde Jäger"

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(1785?), and the argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

"'Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

"Hallo! Hallo! The chase rushes over cornfields, moors, and meadows.—'Stop, Count, I entreat you; hear the pious chants.'—No! Hallo! Hallo!—'Stop, Count, I implore you; take care.'—No! and the riders rush on like a whirlwind.

"Suddenly the Count is alone; his horse refuses to go on; he would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: 'Sacrilegious man,' it cries, 'be forever hunted by Hell!'

"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

The symphonic poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass tuba, a set of 3 kettledrums, 2 bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; and the infernal chase.

The symphonic poem begins Andantino quasi allegretto, G major,

3-4, with a horn theme, which in various forms is heard throughout the composition. 'Cellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns blow in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An unearthly voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The Infernal Hunt. New motives are added to the chief theme, and much use is made of the Count's wild horn call.

***

The legend of the Wild Hunter and the Wild Chase is old and widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman"

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(1796): one Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
  Well may I guess, but dare not tell;
The right-hand steed was silver white,
  The left, the swarthy hue of hell.

The right-hand Horseman, young and fair,
  His smile was like the morn of May.
The left, from eye of tawny glare,
  Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

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What ghastly Huntsman next arose,
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
And "Hark away, and holla, ho!"

Some folk-lorists go back to Orion and claim that he was the original Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was "*Das wüthende Heer.*" The devil was accompanied in the mad flight by this giant.

In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night.

The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." And

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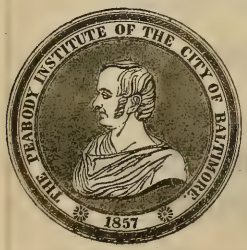

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now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din.

The hero in the Sölling walked in the paths of righteousness, but, about to die, he prayed that for his share of heaven he might hunt until the Day of Judgment. His prayer was granted. He is a tall man on a white horse.

In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws. He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths.

In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. And he is kindly disposed.

But it is not safe to benefit by the kindness of the Wild Huntsman, for once, as a benighted hunter heard the chase go by, he cried: "Good sport, Falkenburgh!" A hoarse voice answered: "Dost thou wish me good sport? Then thou shalt share the game." And there was thrown at him something that looked like carrion. The hunter lost two of his best horses soon after, and he himself was never strong again.

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Eberhart, Count of Wirtemburg, met a spectre in the woods who was undergoing punishment: for four hundred and fifty years he had chased a stag that he could not overtake, and the face of this huntsman was "like unto a wrinkled sponge."

In the forest near Bidshausen the Wild Huntsman appears once in seven years.

At Golmbach a peasant mocked Hackelberg's cry. Some one snatched at his cap; his face began to swell, and the next day he died.

Dame Holda, or Holle, was at first a lovely, amiable goddess; but she became a temptress of men, and held her court in the Horselberg, near Eisenach. In the fifteenth and sixteenth centuries she was transformed into Dame Venus, dwelling in state and splendor in the Venusberg. From a beneficent goddess she became a wanton in league with Satan. She was still beautiful in front, but she had a tail behind, as the master whom she served; "to go with Holle" was to join a witch party; and at last she was an ugly old woman, long-nosed, snag-toothed, with bristling, thickly matted hair. All children that die un-

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baptized go to Holda, and they shriek behind her when she rides, clothed and in a coach, in company with the Wild Huntsman and Wotan.

A spectral hunter haunted the forest of Fontainebleau. "*Le Grand Veneur*" was a tall, grisly man surrounded with hounds. He once came so near the palace that the attendants went out to meet the king returning from the chase, and he showed himself to Henry IV. shortly before the assassination. In 1598 Henry heard horns and hounds in the forest. The Comte de Soissons went to investigate, came back trembling, and said: "Sire, I can see nothing; but I hear horns and hounds." The king replied: "It's sheer illusion, then." But a dark and sombre man appeared suddenly and cried to Henry: "You wish to see me; here I am."

Boccaccio, in the Decameron (Fifth Day, eighth novel), tells of a gloomy knight who pursued on horseback and with mastiffs a beautiful woman, for whom he killed himself; and he is doomed to pursue and murder her; and in a little time she rises "as though she had never been dead, and renews her miserable flight."

There is King Arthur's hunt; there is the Gronjette; there is a ghostly chase in the wilds of Ross-shire,—the legend is found in many European countries.

Gods and goddesses of heathen time, thus busied in war or hunting, rode in the air; and in later and Christian years they were turned into princely oppressors or blasphemers of legendary character.

And thus did the superstitious explain strange sounds of nature.

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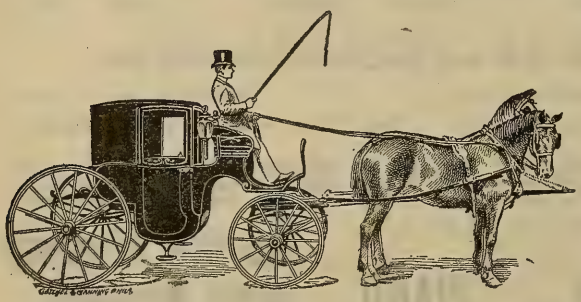

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Charles Reade, in "Put yourself in his Place," describes the cry of the Gabriel hounds at night as they ran far up in the air over the heads of the appalled listeners; but he does not tell the legend. Now the Gabriel hounds in Durham and Yorkshire are monstrous human-headed dogs, who run before their master in the upper air, and will run till the Judgment Day with him who hunted on Sunday. Wordsworth refers to them in a sonnet: "He the seven birds hath seen, . . . Seen the Seven Whistlers . . . and oftentimes will start—For overhead are sweeping Gabriel's Hounds Doomed, with their impious Lord, the flying hart To chase for ever." There is the "Gabriel-ratchet," the warning of approaching death to the hearer. A sportsman was so "inordinately fond of the pleasures of the chase, and so jealous about the hounds who had ministered to them, that on his deathbed he gave orders that they should all be killed and buried with him, that no one else should benefit by them as he himself would be no longer able." Others say that the Gabriel-ratchet comes from the souls of unbaptized children doomed to flit about their parents' houses.

The wild gander leads his flock through the cool night;
Ya-honk! he says, and sounds it down to me like an invitation;

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(The pert may suppose it meaningless, but I listen close;
I find its purpose and place up there toward the wintry sky.)

These wild geese, in whose cry Walt Whitman found a purpose, are the Gabriel hounds of the superstitious English. And so the cry of the sea-fowl at Schonen is called "*Odens jagt*" and feared.

Nature has its own strange and mysterious music. There are the "Moodus noises" that come from Mount Tom in East Haddam, Conn.; singing beaches and squeaking sands; shrieking pits, groaning trees, the guns of Burrisaul on the Sunderbunds or delta of the Ganges; the drummer of Tedworths; the bell-bird of Brazil; the song of Mount Tantalus, near Honolulu; the sound of invisible coach wheels driving to a door in Lynn, Mass., and on plantations in Virginia; the howls from Clakeywell Pool; the cry of Hannah Screechum on an island near Osterville; the music in the air heard on Ceylon; the rolling drums heard eighteen leagues from the sonorous rocks of Persepolis; the sound of arms and cries of warriors that frighten the traveller in the desert of Gobi; the mountains between Sinai and the Gulf of Suez that give forth the sound of bells; the noisy mountain near Cape Town; the cannon heard on the banks of the Orinoco; the *Wettersee*, or the noise heard far down in Swedish lakes; the appalling voices heard off cliffs of Cornwall; sighing and whistling and shrieking fields; chanting rocks and caves all over the world; the battle-echoes that are caused by thistles on the bloody plain of Kapolna; and did not Father Kircher maintain that, if seven trees of proportioned size and thick foliage were planted one each for seven consecutive years, they would produce after two or three times seven years musical harmony, when the wind passed through

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the leaves: so that G. P. Harsdörffer proposed as a problem in his "Deliciae mathematicae et physicae": "To make music with the tones of planted trees"? The Wild Hunt, the Gabriel hounds, the "*Mesnie hellequin*," the chase heard in 1787 by a curé of lower Vendome, the demons of Asia, the spectral battles of Hungary,—these and legends like them arose in explanation of natural phenomena. Yet who does not find delight in "Der Freischütz," at the sight of the Wild Huntsman, chasing madly over the Wolf's Glen and Max and Caspar, with the infernal chorus, "Joho, wau wau, ho! ho!" between the casting of the fifth and the sixth bullets?

The following passage from Thomas De Quincey's essay on "Modern Superstition" (Blackwood, April, 1840) may be quoted here in illustration:—

"In this world there are two mighty forms of perfect solitude—the ocean and the desert: the wilderness of the barren sands, and the wilderness of the barren waters. Both are the parents of inevitable superstitions—of terrors, solemn, ineradicable, eternal. Sailors and the children of the desert are alike overrun with spiritual hauntings, from accidents of peril essentially connected with those modes of life, and from the eternal spectacle of the infinite. Voices seem to blend with the raving of the sea, which will for ever impress the feeling of beings more than human; and every chamber of the great wilderness which, with little interruption, stretches from the Euphrates to the western shores of Africa, has its own peculiar terrors both as to sights and sounds. In the wilderness of Zin, between Palestine and the Red Sea, a section of the desert well known in these days to our own countrymen, bells are heard daily pealing for matins or for vespers from some phantom

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convent that no search of Christian or of Bedouin Arab has ever been able to discover. These bells have sounded since the Crusades. Other sounds—trumpets, the Alala of armies, etc.—are heard in other regions of the desert." And De Quincey quotes from Marco Polo, who speaks of Eastern or Tartar deserts: "If, during the daytime, any person should remain behind until the caravan is no longer in sight, he hears himself unexpectedly called to by name, and in a voice with which he is familiar. Not doubting that the voice proceeds from some of his comrades, the unhappy man is beguiled from the right direction; and, soon finding himself utterly confounded as to the path, he roams about in distraction, until he perishes miserably. . . . Marvellous, indeed, and almost passing belief, are the stories reported of these desert phantoms, which are said at times to fill the air with choral music from all kinds of instruments, from drums, and the clash of arms." It is from the account of these desert traditions that Milton is supposed to have derived the passage in "Comus":—

> "Of calling shapes, and beckoning shadows dire,
> And aery tongues that syllable men's names
> On sands, and shores, and desert wildernesses."

***

The Wild Hunt is pictured in music in the third movement of Raff's Symphony No. 3, "In the Woods" (composed in 1869); and the legend suggested these works: "Die wilde Jagd," opera by Jos. Triebensee (Budapest, March, 1824); "Der wilde Jäger," opera by Hieronymus Payer (Vienna, 1806); "Der wilde Jäger," opera by V. E. Nessler (Leipsic, 1881); "Der wilde Jäger," cantata by M. J. Beer (Olmütz, 1888); "Der wilde Jäger," opera by A. Schulz (Brunswick, 1887); "Hackelberends Begräbnis," by Müller-Renter, choral ballad, 1902; and, in a way, the scene, "La Chasse Fantastique," in Act II. of "Saint Julien l'Hospitalier," by Camille Erlanger (Paris, 1894–96).

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SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in October, 1812. Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long wished for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Johann van Beethoven said that the completion of this symphony rested upon sketches made during walks to and from the Pöstlingberge, but Thayer considered him as untrustworthy.

The first performance of the symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, Feb. 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed Dec. 8, 1813) was again heartily applauded, and the Andante was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product

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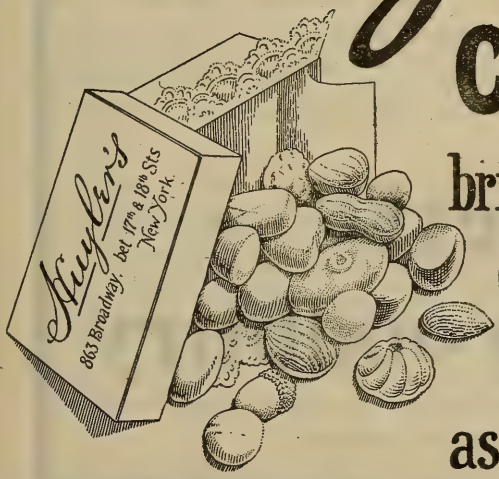

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of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore.* I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby naturally apathy was the result. If this symphony in future should be given *alone,* I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not at all please the audience; that Beethoven was irritated, and said: "Because it is much better."

There were in the orchestra at this concert 18 first violins, 18 second violins, 14 violas, 12 'cellos, 7 double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

***

We know from speeches still preserved that Beethoven originally planned an elaborate Introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven

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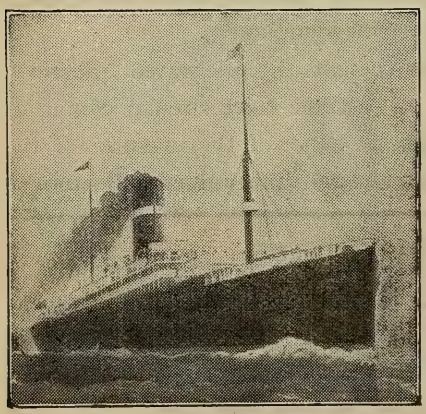
in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219–222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824)



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Beethoven says: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked Tempo di menuetto, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick

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tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as Tempo di minuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante, the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects

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could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing *Ländler*, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old *Ländler* tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic *contretemps* raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

***

This symphony was first played in Boston at an Academy Concert on Dec. 14, 1844. The first performance in America was by the Philharmonic Society of New York on Nov. 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

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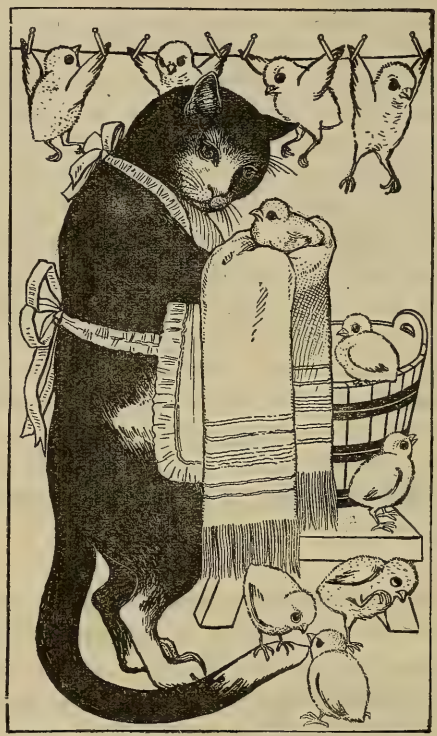

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Overture to the Opera, "The Improvisatore."

Eugène Francis Charles d'Albert.

(Born at Glasgow, April 10, 1864; now living at Sachsenhausen, near Frankfort on the Main.)

"Der Improvisator," opera in three acts, libretto by Gustav Kastropp,* music by d'Albert, was produced at the Royal Opera House, Berlin, Feb. 26, 1902. It is the sixth of d'Albert's works for the stage: (1) "Der Rubin" (Carlsruhe, Oct. 12, 1893); (2) "Ghismonda" (Dresden, Nov. 28, 1895); (3) "Gernot" (Mannheim, April 11, 1897); (4) "Die Abreise" (Frankfort, Oct. 20, 1898); (5) "Kain" (Feb. 17, 1900); (6) "Der Improvisator"; (7) "Tiefland" (Prague, Nov. 15, 1903).

The sources of Kastropp's libretto are said to be as follows: Andersen's romance, "The Improvisatore," for spirit and color; Victor Hugo's drama, "Angelo, Tyran de Padoue";† and certain passages in Burckhardt's "Kulturgeschichte der Renaissance."

Kastropp borrowed from Hugo the figure of the Venetian Angelo Malipieri, podestà of Padua, the presence in Padua of spies of the Venetian Council of Ten, and certain details, such as the crucifix given in Hugo's play as a talisman to Catarina by the dying mother of Tisbe. The librettist's story is involved and romantically operatic rather than direct and probable. The year of Hugo's Padua is 1549; that of Kastropp's, 1540. Padua is ruled by Venice. Angelo serves his state faithfully, yet his steward accuses him of treachery and the Council plan the death of their representative. The Count Arco, banished in his youth from Padua, is now in the service of Genoa, and with an army is near his birthplace, ready for assault; but it is Carnival time,

*Gustav Kastropp, born in 1844 at Salmünster in Hesse, is a musician. In the seventies he taught at the Orchestral School in Weimar, and he was known by his songs, "König Elf's Lieder," and a dramatic poem, "Suleika." He has lived of late years a retired life.

† Hugo's drama of mysterious doors, poisons, daggers, and coffins was produced at the Théâtre-Français, April 28, 1835, with Mars as Tisbe, Dorval as Catarina, Beauvallet as Angelo Malipieri, Geffroy as Rodolfo, and Provost as Homodei. The play was revived at the same theatre, May 18, 1850, when Rachel impersonated Tisbe. There was a revival before this in 1837, and Jules Janin then wrote a most brilliant critical review, in which he made merry with dramatist and drama. "Fie on a serious art which thus depends on a key, a flask, a piece of painted wood or pasteboard! To-day, to be a dramatic poet, it is necessary to be not only a poet, but, as M. Victor Hugo is to all intents and purposes, an architect, a landscapist, a costumer, an armorer; it is necessary to know heraldry, chemistry, pharmacology, and the art of raising a siege." These operas have been founded on "Angelo": "Il Giuramento," music by Mercadante (Milan, Dec. 26, 1837); "Angelo," music by César Cui (St. Petersburg, Feb. 13, 1876); and Boito's libretto, "La Gioconda," founded in large part on Hugo's drama, music by Ponchielli (Milan, April 8, 1876). Rachel produced "Angelo" at the Boston Theatre, Oct. 24, 1855.

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and he will not disturb the pleasure of the inhabitants. He himself enters the city, disguised as an improvisatore, Cassio Belloni, a compound of Hunold Singuf, the Ratcatcher of Hamelin, who drew all women after him, and of Tyrtæus, for he sings songs of patriotism and liberty as well as love. He woos Silvia, the daughter of Angelo, but is so reckless as to sing of Padua's freedom and other forbidden things in the very presence of the podestà. The improvisatore is speedily imprisoned with two beggars, who turn out to be Venetian sbirri, with instructions to kill Angelo. Silvia goes to the prison, and brings about the release of Arco, who at a feast where he is crowned as poet tells Angelo of the plot against him. Arco leaves the city, returns with his army, saves Angelo, and weds Silvia.

Sommer created the part of the Improvisatore, Miss Destinn that of Silvia, and the other parts were impersonated by Mrs. Herzog, Miss Dietrich, and Messrs. Hoffmann, Berger, Philipp, Nebe, and Lieban. Dr. Muck conducted. The orchestration and the ballet scenes of the opera were highly praised, but the real musical contents were condemned. "Soulless music"; "such old-fashioned operatic forms demand a composer who is a melodist *de pur sang*, and d'Albert is not such a man"; "the opera impresses us as a slander against the dead 'grand historical opera' of Spontini, Meyerbeer, Halévy; and we had a right to expect something else from the composer of 'Die Abreise' and 'Kain.'" Such were the opinions of even friendly critics.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass tuba, a set of 3 kettle-drums, snare-drum, cymbals, triangle, tambourine, harp, strings.

The music of this overture is carnivalesque, and needs no elaborate explanation. Sehr lebhaft, D major, 6-8. The first gay theme, violas, 'cellos, bassoons, might be called a tarantella motive. Developments lead to a tumultuous climax. The second theme, G major, enters after references to the introduction, and a motive from this theme is worked up by wood-wind instruments and then by the whole orchestra. After expressive harmonies a lively transitional passage leads to the recapitulation, which is followed by an orthodox coda.

This overture was played by the Chicago orchestra at Chicago, Oct. 25, 1902.

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Ferruccio Benvenuto Busoni was born April 1, 1866, at Empol near Florence, Italy. His first teacher was his mother, a German. He afterward studied with W. A. Remy (Dr. Mayer), of Graz, and with Nottebohm, Habert, and Goldmark, of Vienna. Busoni made his début at the age of nine at Vienna, and gave concerts in Italy. In 1882 he was made an associate of the Philharmonic Academy of Bologna after due examination. He lived for a while at Leipsic, but in 1888 he was appointed a teacher at the Conservatory of Helsingfors, where he married. In 1890 he won the Rubinstein Prize, and was appointed a professor at the Moscow Conservatory. He came to Boston in 1891, and made it his home until the fall of 1893; he then moved to New York, and in 1894 he went to Berlin, which is still his dwelling-place. He is known as a virtuoso throughout Europe. The list of his compositions includes a symphonic poem for orchestra, an orchestral suite, an overture for a comedy, a Conzertstück for pianoforte and orchestra, a violin concerto, a string quartet, a pianoforte sonata, pianoforte pieces, transcriptions for pianoforte of pieces by Bach, songs. He has edited an edition of Bach's "Well-tempered Clavichord."

Concerto in F minor, for Pianoforte and Orchestra, Op. 16.

Adolf Henselt.

(Born at Schwabach, near Nuremberg, May 12, 1814; died at Warmbrunn, Silesia, Oct. 10, 1889.)

This concerto was completed at St. Petersburg and published in the early forties, but it was planned much earlier in Germany. Clara Schumann played it from manuscript at a Gewandhaus concert, Leipsic, Oct. 5, 1845; and Liszt and afterward von Bülow gave it a wider publicity. Gottschalk played the first movement at a concert of the Philharmonic Society of New York, Jan. 10, 1857, and William Mason played the second and third movements at a concert of the same society, March 6, 1858. Carlyle Petersilea played the whole concerto at one of Theodore Thomas's concerts in New York, May 14, 1866. He played the second movement at the second annual Grand Sacred Concert of the Boston Musical Union, in aid of its charitable fund, in Boston, May 27, 1866, and the whole concerto at a concert of the Harvard Musical Association, Dec. 7, 1866.

This note is printed on the fly-leaf of the score: "The first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated."

The first movement, Allegro patetico, F minor, 4-4, begins with a conventional orchestral ritornello. The first theme is introduced and developed for twelve measures; a lighter subsidiary theme follows, which leads to the cantabile second theme in A-flat major. After the tutti, the pianoforte repeats the matter in the introduction, but with elaboration and more extended development. There is a new episode, Religioso, tempo primo. The muted strings play a sort of

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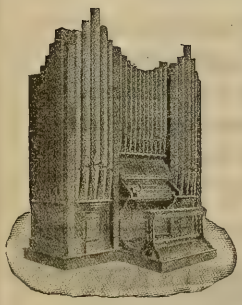
choral pianissimo, C major. Each verse is repeated in forte and fortissimo by the pianoforte; the melody is played in octaves and ornamented with arpeggios. The development in the third part is almost precisely that in the first. The second theme is now in F major. Arpeggio passage-work goes into a short coda. The movement ends fortissimo in F major.

The Larghetto, D-flat major, 6-8, is a melodious romanza, followed by a more forcible episode, after which the romanza is repeated. Wood-wind instruments and horns give out the first two phrases of the theme. The pianoforte enters: the melody is played by the right hand, in single notes, then in octaves, over arpeggios in the left hand. The contrasting episode is in C-sharp minor,—a melody in the bass against a chromatic accompaniment in full chords. This is said to be the first instance of a piano-part written on four staves for the greater ease of the player. There is a transition in F major, with hints at the chief theme in the clarinet and other wind instruments. Then the principal romanza theme is repeated, this time in octaves, over left-hand arpeggios, but with greater ornamentation.

The Finale, Allegro agitato, F minor, 6-8, is in the sonata form. After a short introduction the pianoforte leads by octave passages into the first theme, which is announced and developed by the solo instrument. The first subsidiary is given out in contrapuntal imitation by the orchestra, and its phrases alternate with running passages in the pianoforte. The second theme, in A-flat major, is for the pianoforte, and the strings have a counter-subject. The first subsidiary theme is used in the free fantasia. The third part is somewhat more elaborately developed than the first, and there are changes in the instrumentation. The orchestra alone develops the second theme, in F major, and there is a short coda.

The score is dedicated to the Grand Duchess Olga Nicolayevna, Princess Royal of Würtemberg. The concerto is scored for the usual full orchestra, with trombones.

The concerto has been played at Symphony Concerts in Boston by Mr. John A. Preston, Feb. 4, 1882; Miss Fannie Bloomfield (Mrs. Bloomfield-Zeisler), Jan. 24, 1885; Miss Adele Margulies, Jan. 22, 1887; Mr. Emil Sauer, Jan. 14, 1899.



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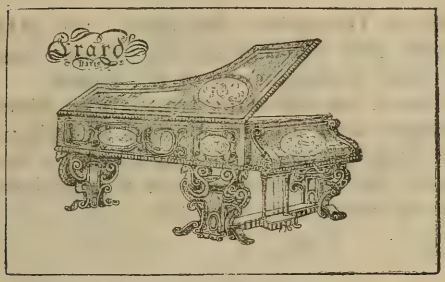

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(Born at Mühlhausen-i-R (Alsace), Germany, Jan. 30, 1861; now living in Boston.)

Three plays by Maurice Maeterlinck were published in one volume by Edmond Deman at Brussels in 1894. They were entitled: "Alladine et Palomides, Intérieur, et la Mort de Tintagiles: Trois petits drames pour Marionettes."

The characters in "The Death of Tintagiles" are these: the little boy, Tintagiles; his sisters Ygraine and Bellangère; the old and wise Aglovale, their friend; and the three handmaidens of the Queen.

Mr. W. F. Apthorp is the author of the following translation, which was first published in a programme-book of the Boston Symphony Orchestra (Jan. 8, 1898). (The tragedy has been Englished by Mr. Alfred Sutro (Duckworth, London), and a version by the late Richard Hovey was published in Chicago by Stone and Kimball.

ACT I.

On the Top of a Hill, overlooking the Castle.

Enter Ygraine, *holding* Tintagiles *by the hand.*

Ygraine.—Your first night will be bad, Tintagiles. The sea howls around us already; and the trees complain. 'Tis late. The moon is about to set behind the poplars that stifle the palace. . . . Here we are alone, though we must keep on our guard here. It seems that the approach of the least happiness is watched here. One day I said to myself at the very bottom of my soul; and God himself could hardly hear it;—I said to myself one day that I was going to be happy. . . . No more than that was needed; for our old father died some time after, our two brothers disappeared; and not a human being can tell us where they are. Here I am all alone, with my sister and you, my little Tintagiles; and I have no faith in the future. . . . Come here; sit upon my knees. First kiss me; and put your little arms here, right round my neck . . . perhaps they will not be able to unloose them. . . . Do you remember the time when 'twas I that carried you in the evening, when the hour had come; and you were afraid of the shadows of my lamp in the long

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passages without windows? I felt my soul trembling on my lips, when I suddenly saw you again this morning. . . . I thought you so far away and so well sheltered. . . . Who sent for you to come here?

Tintagiles.—I do not know, little sister.

Ygraine.—You forget what was said?

Tintagiles.—They said that we must go.

Ygraine.—But why did you have to go?

Tintagiles.—Because the queen wished it.

Ygraine.—They did not tell you why she wished it?—I am sure they said many things. . . .

Tintagiles.—Little sister, I heard nothing.

Ygraine.—When they talked amongst themselves, what did they say?

Tintagiles.—Little sister, they spoke very low.

Ygraine.—All the time?

Tintagiles.—All the time, sister Ygraine; except when they looked at me.

Ygraine.—They did not speak of the queen?

Tintagiles.—They said, sister Ygraine, that she was not to be seen.

Ygraine.—And did they who were with you on the deck of the ship say nothing?

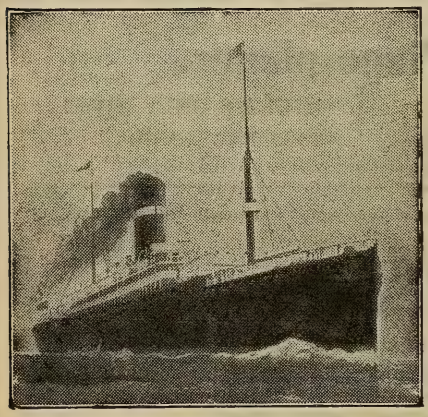
Tintagiles.—They were busy with the wind and the sails, sister Ygraine.

Ygraine.—Ah! . . . That does not surprise me, my child. . . .

Tintagiles.—They left me all alone, little sister. . . .

Ygraine.—Listen, Tintagiles, I am going to tell you what I know. . . .

Tintagiles.—What do you know, sister Ygraine?



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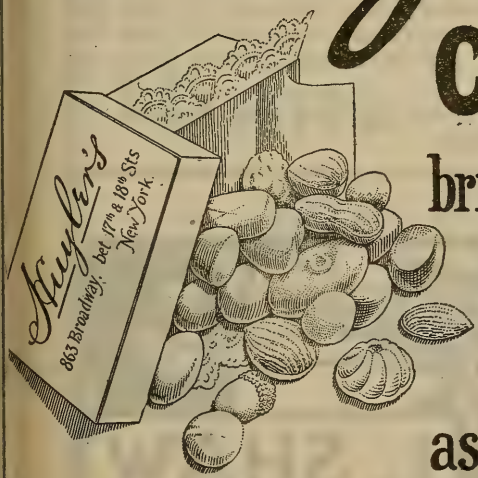

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Ygraine.—Not much, my child. . . . My sister and I have been dragging on our life here, ever since we were born, without daring to understand anything of all that goes on. . . . I have been very long, as if blind, on this island; and everything seemed natural. . . . Such a silence reigned here that a ripe fruit falling in the park brought faces to the windows. . . . And no one seemed to have suspicions. . . . but one night I found that there must be something else. . . . I wanted to fly, and could not. . . . Have you understood what I have said?

Tintagiles.—Yes, yes, little sister, I understand anything you please. . .

Ygraine.—Come, let us talk no more about what we do not know. . . . You see there, behind the dead trees that poison the horizon, you see the castle at the bottom of the valley?

Tintagiles.—That black thing, sister Ygraine?

Ygra ne.—It is black, yes. . . . It is in the deepest depths of an amphitheatre of darkness. . . . People have to live there. . . . They might have built it on the top of the high mountains that surround it. . . . The mountains are blue in the daytime. . . . One could have breathed. You could have seen the sea and the fields beyond the rocks. . . . But they preferred putting it at the bottom of the valley; and even the air does not come down so low. . . . It is going to rack and ruin, and no one cares. . . . The walls are cracking, and it looks as if it were dissolving in the darkness. . . . There is only one tower which Time has not attacked. . . . It is very large; and the house is never out of its shadow. . . .

Tintagiles.—There is something lighting up there, sister Ygraine. . . . Look, do you see the big red windows? . . .

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Ygraine.—They are those of the tower, Tintagiles; they are the only ones in which you will see a light, and there is where the queen's throne is.

Tintagiles.—I shall not see the queen, shall I?

Ygraine.—No one can see her. . . .

Tintagiles.—Why can one not see her?

Ygraine.—Come nearer, Tintagiles. . . . Not a bird nor a blade of grass must hear us. . . .

Tintagiles.—There is no grass, little sister. . . . (*A silence*)—What does the queen do?

Ygraine.—No one knows, my child. She does not show herself. . . . She lives there, all alone in her tower; and the women who wait upon her do not come out in the daytime. . . . She is very old; she is our mother's mother and wants to reign alone. . . . She is suspicious and jealous, and they say she is mad. . . . She is afraid that someone will rise up in her place; and it is doubtless because of this fear that she had you brought here. . . . Her orders are carried out without anyone's knowing how. . . . She never comes downstairs; and all the doors of the tower are shut, night and day. . . . I have never seen her; but others have, I am told, long ago, when she was young. . . .

Tintagiles.—Is she very ugly, sister Ygraine?

Ygraine.—They say she is not handsome and is growing very large. . . . But they who have seen her do not dare to speak about it. . . . But who knows whether they have seen her or not? . . . She has a power that is not understood; and we live here with a great merciless weight upon our souls. . . . You must not be too much afraid, nor have bad dreams;

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FLORENCE BOSTON PARIS

we will watch over you, my little Tintagiles, and no harm can come to you; but do not go far from me, nor from your sister Bellangère nor our old master Aglovale. . . .

Tintagiles.—Not from Aglovale either, sister Ygraine?

Ygraine.—Not from Aglovale either. . . . He loves us. . . .

Tintagiles.—He is so old, little sister!

Ygraine.—He is old, but very wise. . . . He is the only friend left us: and he knows many things. . . . 'Tis strange she has sent for you to come here without telling anyone. . . . I do not know what is in my heart. . . . I was sad and happy to know that you were so far away, across the sea. . . . And now . . . I was surprised. . . . I came out this morning to see if the sun were rising over the hills; and it was you I saw on the threshold. . . . I knew you at once. . . .

Tintagiles.—No, no, little sister; 'twas I that laughed first. . . .

Ygraine.—I could not laugh at first. . . . You will understand. . . . It is time, Tintagiles, and the wind grows black over the sea. . . . Kiss me, harder, harder, harder still, before you rise. . . . You do not know that we love. . . . Give me your little hand. . . . I will hold it fast; and we will go back to the sick castle. . . . (*Exeunt.*)

The scene of the second act is laid in "A Room in the Castle"; it is night. Aglovale and Ygraine are discovered as the curtain rises; to them enters Bellangère. Tintagiles is asleep in an inner room. Bellangère reports with terror that she has ventured into a dark passage and overheard dim voices speaking of a newly arrived child, and laughing. Ygraine suspects that it may have been some of the queen's handmaidens, and that Tintagiles is in danger. The two sisters and Aglovale, their old tutor, determine to await developments.

The scene of Act III. is laid in the same room. The sisters and Aglovale are still waiting; they bring in the sleeping Tintagiles, that he may be nearer them. Noises are heard outside. The act ends as follows.

Aglovale.—They are shaking the door . . . listen . . . softly . . . they are whispering . . . (*A key is heard grating in the lock.*)

Ygraine.—They have the key! . . .

Aglovale.—Yes . . . yes . . . I was sure of it. . . . Wait. . . . (*He stations himself with raised sword on the top step.—To the two sisters:*)—Come! . . . come, too! . . .

(*A silence. The door opens a little. Aglovale, frantic, holds his sword across the opening, inserting the point between the beams of the jambs. The*

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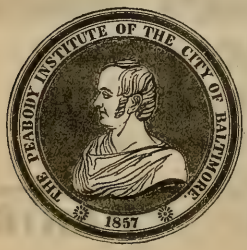

sword is shattered with a clang under the ominous (funèbre) *pressure of the door, and the fragments roll ringing down the steps. Ygraine starts up, bearing the swooning Tintagiles in her arms; and she, Bellangère, and Aglovale try with strenuous and vain efforts to push to the door which keeps on opening, though no one is seen nor heard. Only a cold and calm light shines into the room. At this moment Tintagiles, suddenly growing rigid, comes to himself, utters a long cry of deliverance, and kisses his sister; while at the very instant of this cry, the door stops resisting and suddenly closes under their pressure, which they have not had time to discontinue.*)

Ygraine.—Tintagiles! . . . (*They look at one another in astonishment.*)

Aglovale (*listening at the door*).—I hear nothing more. . . .

Ygraine (*beside herself with joy*).—Tintagiles! Tintagiles! . . . See! See! . . . He is saved! . . . See his eyes . . . you can see the blue. . . . He is going to speak. . . . They saw that we were watching. . . . They did not dare! . . . Kiss us! . . . Kiss us, I tell you! . . . All! all! . . . To the very bottom of our souls! . . . (*All four, their eyes filled with tears, hold each other in a close embrace.*)

The scene of Act IV. is laid in "a passage-way outside the room of the preceding act"; enter three of the queen's handmaidens. They whisper together, consulting how they shall get Tintagiles out of the room without waking the sisters nor Aglovale. One goes in alone, but comes out again, saying that the boy and his sisters have their limbs too closely intertwined in their sleep for her to separate them. Then two go in together, but the boy has locks of his sisters' golden hair in his teeth, and the hair must be cut before he can be taken away. Then all three go in, and at length come out with the boy Tintagiles; locks of his sisters' hair are hanging from his mouth. He suddenly awakes and gives a piercing shriek as he is hurried along the passage-way. Ygraine rushes out after him with a lighted lamp in her hand; Bellangère faints on the threshold.

ACT V.

A Huge Iron Door beneath very Dark Arches.

Enter Ygraine, *haggard, dishevelled, with a lamp in her hand.*

Ygraine (*turning round distractedly*).—They have not followed me. . . .

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(*Soft raps are heard on the other side of the door; then Tintagiles's voice is heard, very faintly, through the iron.*)

Tintagiles.—Sister Ygraine, sister Ygraine.

Ygraine.—Tintagiles! . . . What? . . . what? . . . Tintagiles, is it you? . . .

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Tintagiles.—Open quick, open quick! . . . She is here! . . .

Ygraine.—Oh! oh! . . . Who? . . . Tintagiles, my little Tintagiles . . . you hear me? . . . What is the matter? . . . What has happened? . . . Tintagiles! . . . They have not hurt you? . . . Where are you? . . . are you there? . . .

Tintagiles.—Sister Ygraine, sister Ygraine! . . . I shall die if you do not open. . . .

Ygraine.—Wait, I am trying, wait. . . . I am opening it, I am opening. . . .

Tintagiles.—But you do not understand! . . . Sister Ygraine! . . . There is no time! . . . She could not hold me. . . . I struck her, struck her. . . . I ran. . . . Quick, quick, she is coming! . . .

Ygraine.—I am coming, I am coming . . . where is she?

Tintagiles.—I can see nothing . . . but I can hear . . . oh! I am afraid, sister Ygraine, I am afraid! . . . Quick, quick! . . . Open quick! . . . for the love of the good God, sister Ygraine! . . .

Ygraine (*feeling anxiously of the door*).—I am sure to find it . . . wait a little . . . a minute . . . a moment . . .

Tintagiles.—I cannot, sister Ygraine. . . . I feel her breath behind me. . . .

Ygraine.—'Tis nothing, Tintagiles, my little Tintagiles, do not be afraid . . . only I cannot see. . . .

Tintagiles.—But you can; I see your light . . . it is light where you are, sister Ygraine. . . . Here I cannot see. . . .

Ygraine.—You see me, Tintagiles? Where can you see? There is no crack. . . .

Tintagiles.—Yes, yes, there is, but it is so small! . . .

Ygraine.—On which side? here? . . . say, say . . . perhaps it is here?

Tintagiles.—Here, here. . . . You cannot hear? I am knocking. . . .

Ygraine.—Here?

Tintagiles.—Higher up. . . . But it is so small! . . . You could not pass a needle through it! . . .

Ygraine.—Do not be afraid, I am here. . . .

Tintagiles.—Oh! I hear, sister Ygraine! . . . Pull! Pull! You must

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pull! She is coming! . . . if you could open a little . . . a little bit . . . for I am so small! . . .

Ygraine.—My nails are gone, Tintagiles. . . . I have pulled, I have pushed, I have knocked! . . . I have knocked! . . . (*She knocks again and tries to shake the immovable door.*) Two of my fingers are dead. . . . Do not cry. . . . It is iron. . . .

Tintagiles (*sobbing desperately*).—You have found nothing to open it with, sister Ygraine? . . . nothing, nothing at all . . . and I could get through . . . for I am so small, so very small . . . you know it well enough. . . .

Ygraine.—I have nothing but my lamp, Tintagiles. . . . There! There! . . . (*She strikes the door heavily with her clay lamp, which goes out and breaks.*) Oh! . . . All is dark of a sudden! . . . Tintagiles, where are you? . . . Oh! listen, listen! . . . You cannot open from the inside? . . .

Tintagiles.—No, no; there is nothing. . . . I can feel nothing at all. . . . I cannot see the bright little crack any more. . . .

Ygraine.—What ails you, Tintagiles? . . . I can hardly hear you. . . .

Tintagiles.—Little sister, sister Ygraine. . . . It cannot be done now. . . .

Ygraine.—What is the matter, Tintagiles? . . . where are you going? . . ,

Tintagiles.—She is here! . . . My courage is gone.—Sister Ygraine, sister Ygraine! . . . I feel her! . . .

Ygraine.—Whom? . . . Whom? . . .

Tintagiles.—I do not know. . . . I cannot see. . . . But it cannot be

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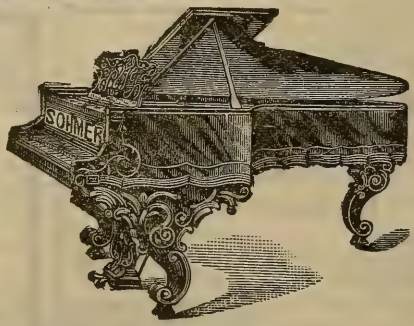

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done now! . . . She . . . she is catching me by the throat. . . . She has put her hand upon my throat. . . . Oh! oh! sister Ygraine, come here. . . .

Ygraine.—Yes, yes. . . .

Tintagiles.—It is so dark! . . .

Ygraine.—Struggle, defend yourself, tear her! . . . Do not be afraid. . . . A moment! . . . I am here. . . . Tintagiles? . . . Tintagiles! answer me! . . . Help! . . . where are you? . . . I will help you . . . kiss me . . . through the door . . . here . . . here. . . .

Tintagiles (*very feebly*).—Here . . . here . . . sister Ygraine. . . .

Ygraine.—'Tis here, 'tis here that I am kissing; you hear me? again! again! . . .

Tintagiles (*more and more feebly*).—I am kissing, too . . . here . . . sister Ygraine! . . . sister Ygraine! . . . Oh! . . .

(*The fall of a little body is heard behind the iron door.*)

Ygraine.—Tintagiles! . . . Tintagiles! . . . What have you done? . . .—Give him back! give him back! . . . for the love of God, give him back! . . . I hear nothing more. . . .—What are you doing with him? . . . You are not hurting him, are you? . . . He is but a poor child! . . . He does not resist. . . . See, see. . . . I am not wicked. . . . I have fallen upon both knees. . . . Give him back to us, I beseech you! . . . 'Tis not for me alone, you know that. . . . I will do all that is asked of me. . . . I am not bad, you see. . . . I have lost all I had. . . . You must punish me some other way. . . . There are so many things that would give me more pain. . . . You will see . . . But this poor child has done nothing. . . . What I said is not true . . . but I did not know. . . . I know well that you are very good. . . . You must pardon me at last! . . . He is so young, he is so pretty and so small! . . . You see that it is impossible! . . . He throws his little arms about your neck; he puts his little mouth to your mouth; and God himself can no longer resist. . . . You will open, will you not? . . . I ask hardly anything. . . . I want him only for a moment, a little, short moment. . . . I do not remember . . . you understand. . . . I did not have time. . . . He can pass through next to nothing. . . . 'Tis not hard. . . . (*A long, inexorable silence.*)—Monster! . . . Monster! . . . I spit! . . .

(*She falls and keeps on sobbing softly, with her arms stretched out upon the door; in the darkness.*)

FINIS.

This symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d'amour obbligate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, Jan. 8, 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler. At this performance a double-bass clarinet, invented and played by Mr. Kohl, formerly a member of Theodore Thomas's orchestra, was heard in a public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and Loeffler as the soloists and without the use of the double-bass clarinet.

Mr. Loeffler afterward remodelled the score. He took out the second viole d'amour part, and lessened the importance of the part taken by the other, so that the poem may now be considered a purely orchestral work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. "The Death of Tintagiles"

in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, Feb. 16, 1901.

The poem is scored for 3 flutes (one interchangeable with piccolo) 1 oboe, 1 English horn, 2 clarinets, 1 small E-flat clarinet, 1 bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass tuba, 2 pairs of kettledrums, snare-drum, bass drum, cymbals, gong, harp, 1 viole d'amour, strings.

It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred and wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet they draw near and whisper without the guarded door.

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN.
(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in October, 1812. Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long wished for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis

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van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Johann van Beethoven said that the completion of this symphony rested upon sketches made during walks to and from the Pöstlingberge, but Thayer considered him as untrustworthy.

The first performance of the symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, Feb. 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed Dec. 8, 1813) was again heartily applauded, and the Andante was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby naturally apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

This symphony was first played in Boston at an Academy Concert on Dec. 14, 1844. The first performance in America was by the Philharmonic Society of New York on Nov. 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, strings.

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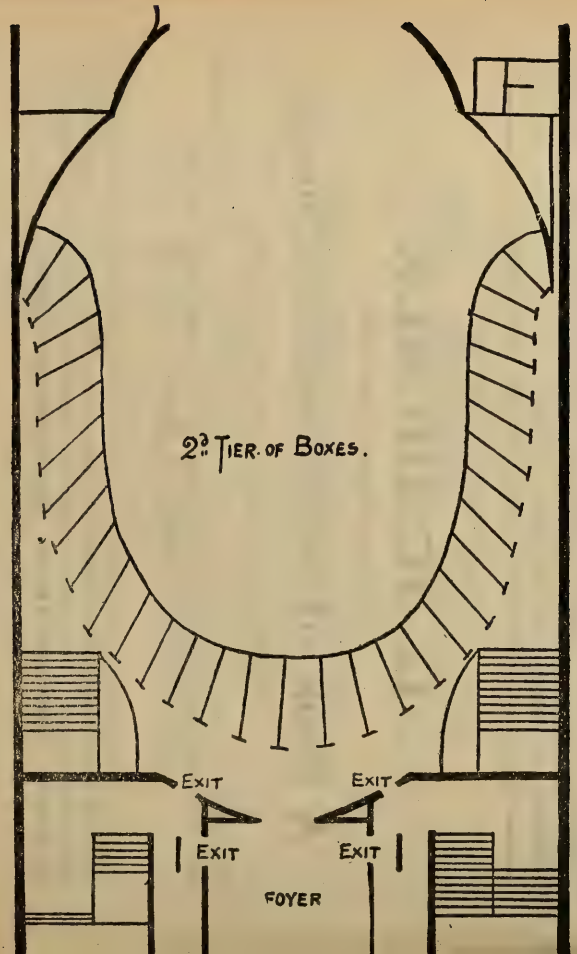
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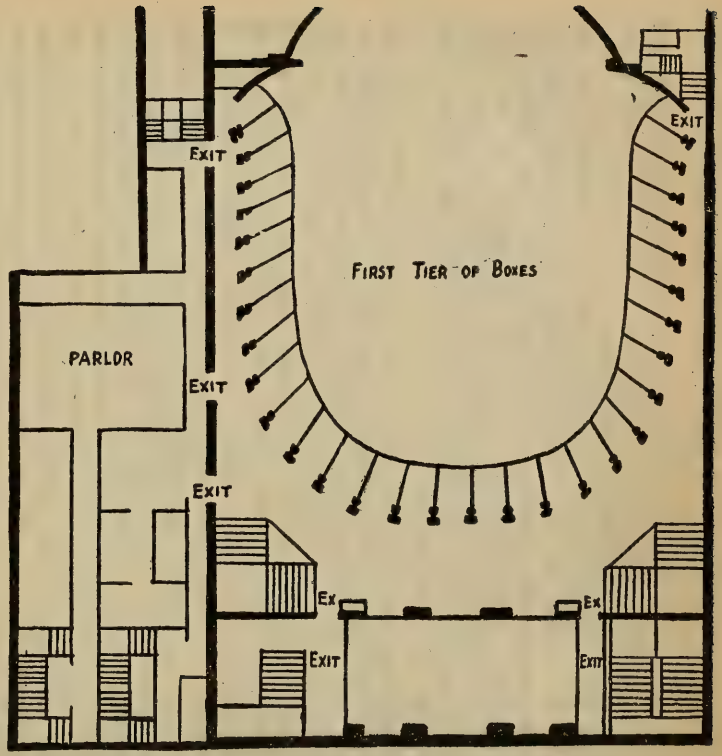
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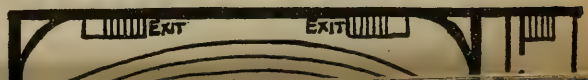
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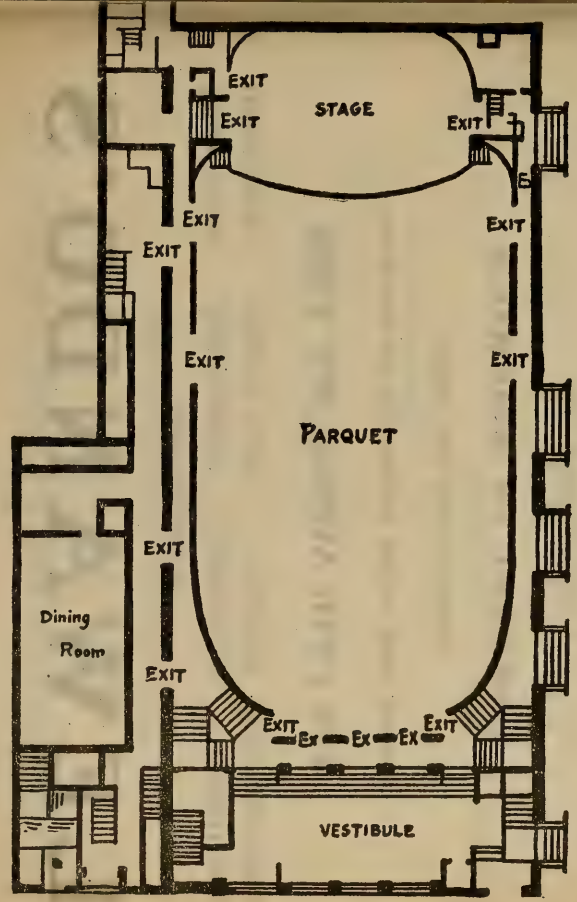
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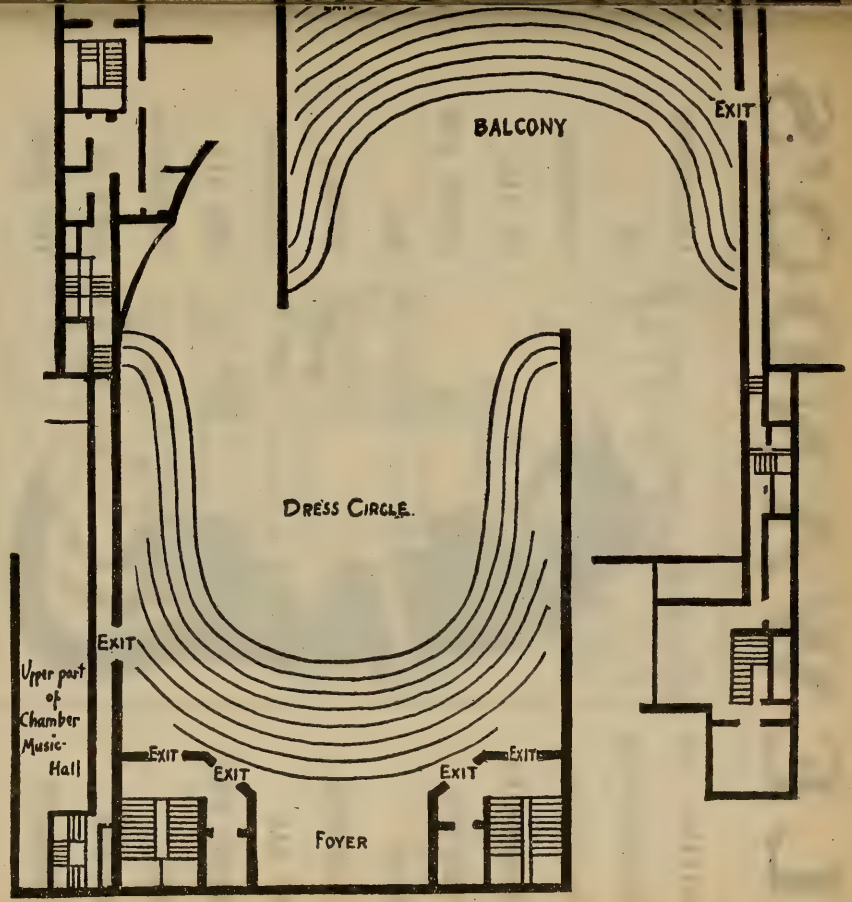
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PROGRAMME.

Saint-Saëns . . . Overture to the Opera, "The Barbarians"
(First time at these concerts.)

Brahms . . . . . Concerto in D major, for Violin, Op. 77

I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

Paine . . Ballet Music from the Opera "Azara": Three Moorish Dances

I. Allegretto animato.
II. Poco meno mosso.
III. Introduction: Allegretto quasi andante.
Allegretto con moto e grazioso.

Mendelssohn . . . . Symphony No. 3, in A minor (Scotch)

I. Andante con moto.
Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo.
Allegro maestoso assai.

SOLOIST:

Miss MAUD MacCARTHY.

There will be an intermission of ten minutes before the symphony.

Overture to the Opera, "The Barbarians."

Camille Saint-Saëns.

(Born at Paris, Oct. 9, 1835; now living at Paris.)

"Les Barbares," a lyric tragedy in three acts and a prologue by Victorien Sardou and Pierre Gheusi, music by Saint-Saëns, was produced at the Opéra, Paris, Oct. 23, 1901. Taffanel was the conductor. The cast was as follows: Marcomir, Vaguet; Scaurus, Delmas; le Veilleur, Rousselière; Hildibrath, Riddez; Homme du Peuple, Gallois; Homme du Peuple, Cancelier; Floria, Jeanne Hatto; Livie, Meyriane Héglon; une Femme, Miss Vincent. There were fifteen performances in 1901 and twelve in 1902.

The opera was composed originally for the Théâtre Antique at Orange.* Saint-Saëns was asked early in 1900 to write the music. He was then at Las Palmas, in the Canary Islands, and he sent a letter of refusal (dated March 16, 1900) on the ground that an opera would be ineffective at Orange: "What do we see there? A gigantic stage, on which the play-actors are lost in the sad, frightful immensity. There

*This theatre was built in the second century of the Christian era. The colony established by Cæsar at Arausio Secundanorum built a triumphal arch, which remains, a hippodrome, of which only portions of the foundation are left, and the famous amphitheatre, where for three or four centuries the shows were a sort of comedy-parade, pantomimes, exhibitions by acrobats, jugglers, and savage or trained beasts. For a long time this theatre was a part of the fortress-castle of the Princes of Orange (destroyed in 1673); and it was afterward a kind of inclosed village until the beginning of the nineteenth century. The architect Caristie (1783–1862) spent the better part of his life in clearing it and beginning the work of restoration. Formigé completed this work.

The first performance in the Orange amphitheatre in the care of the Félibres was on Aug. 21, 1869: Méhul's "Joseph," the tomb scene from Vaccai's "Romeo and Juliet," and "Les Triomphateurs," cantata, music by G. F. Imbert. Since then tragedies, both ancient and modern, and musical works have been performed there. The musical works are as follows: "Norma," "Le Chalet," "Galathée" (1874); Rossini's opera, "Moses in Egypt" (1888); "Pallas Athéné," hymn by Saint-Saëns (1894); "Les Erynnies," by Leconte de Lisle, with Massenet's music (1897); Stanzas from Gounod's "Sappho"; "La Coupo Santo," by Mistral (Provençal hymn with chorus); Racine's "Athalie" with Mendelssohn's music; Saint-Saëns's "Pallas-Athéné" (1899); orchestral selections from "Salammbô," "Déjanaire," "Phèdre," Gluck's "Iphigénie en Tauride" (1900); Massenet's "Hérodiade," Saint-Saëns's "Samson et Dalila," Ganne's ballet, "Phryné" (1902); Gluck's "Orphée," Racine's "Phèdre" with Massenet's music; songs of Gluck and folk-songs of the Midi, sung by Emma Calvé (1903).

MARGARET MURTHA

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is no possible scenic effect; the orchestra, according to modern custom, is invaded by the audience; and—irreparable fault—the seats, already so vast, are stretched to the height of the hill. Everything is out of proportion. If the wind blows, the acoustic properties are wretched. . . . Furthermore, the inconveniences of the little town itself must be considered." (Saint-Saëns, by the way, has been interested in ancient shows. He insists, in his "Note sur les Décors de Théâtre dans l'Antiquité romaine" (Paris, 1886), that the immense space of an amphitheatre served as a temple; that a setting of comparatively little depth was arranged for annual theatrical performances; that the chorus and the musical instruments were placed below in the 'orchestra,' the name of a precise locality, a name that is still preserved in modern theatres.) His arguments convinced his colleagues, and "Les Barbares" was prepared for production at Paris.

The action of "Les Barbares" is at Orange during the invasion of Gaul by Cimbrians and Teutons, 113 B.C., and it is mainly concerned with the siege of the amphitheatre, which was not built till the time of Marcus Aurelius. This anachronism disturbed nobody, not even the critics.

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The invaders have driven back the Roman legions, and carried by assault the open-air theatre which served as the last refuge. One of the consuls, Euryale, is killed; his wife Livie pulls from his breast the sword that slew him, and she swears to avenge him. The barbarians are restrained from a general massacre by their leader, Marcomir, who falls suddenly in love with the vestal virgin Floria, as she stands before the altar of the sacred fire. The other consul, Scaurus, is saved on account of Floria's appeal. Marcomir tells her that all the women and the children will be spared, and that the city will be free, if she will give him her love. He is a handsome fellow; the invaders are drunk and bent on horrid deeds; so Floria yields, and Marcomir orders the troops to leave the town. Then the people of Orange dance gaily the farandole* of Southern France. They see the sacred fire extinguished, and are enraged at Floria's behavior, until Scaurus tells them of her self-sacrifice. A funeral procession draws near. Livie follows her husband's corpse. Floria is disquieted, for she remembers Livie's oath; she is so disquieted that Livie grows suspicious and approaches Marcomir, who had commanded his betrothed to be silent, for it was he that slew Euryale. "I go," says Livie, "to punish the coward that struck treacherously my husband in the back." "You lie; 'twas in the heart," answers Marcomir. "In the heart, then," shrieks Livie, as she drives the sword into Marcomir's breast.

*The farandole, the popular dance of Southern France, is very old. Some say it is a survival of the Geranos of the ancient Greeks, or that it was taken to Marseilles by the Phocians of Asia Minor. Daudet gives a fine description in "Numa Roumestan" of a farandole in the old amphitheatre of Aps in Provence. Bizet's farandole in "L'Arlésienne" is well known. Théodore Dubois's ballet, "La Farandole," was produced at the Opéra, Paris (Dec. 14, 1883), and an orchestral suite from this ballet was produced in Boston by Mr. Emil Mollenhauer.

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Two yoke of oxen and a pair of sheep are in the cast of "Les Barbares." Two white oxen draw Floria's chariot, two black oxen the war chariot that bears the spoils. The sheep are for the sacrifice. A gazelle was ordered, but it could not be habituated to the stage. Mr. Pierre Laroche said after the first performance, "It is a pity that the oxen cannot be interviewed concerning their impressions of Saint-Saëns's score, lyric tragedy, the French school, and even the ballet, which doubtless left them unmoved."

In the prologue of the opera a Reciter appears before the ancient theatre, and tells how three hundred thousand Germans, rushing through Gaul, drove before them into the woods the folk of the country and Roman legions powerless to resist. Only Floria, the beautiful vestal, knew how to stop them at Orleans; but Vesta found a way of avenging in the blood of the conqueror the outrage offered to the gods. Delmas was the Reciter at the first performance.

This prologue has been made over into an "overture" for concert use. The Reciter disappears, and the purely orchestral parts are connected by trumpet tones. This overture was first played at a Colonne concert, Paris, Dec. 1, 1901. It was played by the Chicago orchestra at Chicago, Nov. 1, 1902.

The themes are taken from the opera. There is no attempt to follow the classic form of the overture.

The overture is scored for piccolo, 2 flutes, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 double-bassoon, 4 horns, 4 trumpets, 3 trombones, bass tuba, kettledrums, triangle, "harps," strings.

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Miss Maud MacCarthy, violinist, was born in Ireland in 1884, the daughter of a physician at Sydney, New South Wales, where she lived until her ninth year, when she went to England to continue her studies. Her teacher was Mr. E. Fernandez-Arbos. She made her début in London at the Princes' Hall on May 16, 1894, when she played Bach's Sonata in A and de Bériot's "Scène de Bal." Two years were spent in further study, and in 1896 (May 11 and December 15) and in 1897 (June 11) she again gave concerts in London. She visited the United States during the season of 1898–99. She played in New York at a Metropolitan Opera House concert on Dec. 25, 1898, and she was heard in private, it is said, in this city. Since then she has appeared at important concerts in London and in cities of Germany, Scandinavia, and Italy. She played in Boston at a Symphony Concert, Nov. 15, 1902 (Brahms's Concerto in D major). She gave a recital in Steinert Hall, Jan. 19, 1903.

Concerto in D major, for Violin, Op. 77 . . Johannes Brahms.
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and

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first played by h m under the direction of the composer at a Gewandhaus Concert, Leipsic, on Jan. 1, 1879. The first performance in Boston was by Franz Kneisel at a Symphony Concert on Dec. 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (Nov. 28, 1891) and Kneisel (April 15, 1893; Feb. 13, 1897, with a cadenza by Charles Martin Loeffler; and at the concert in memory of Governor Wolcott, Dec. 29, 1900), and by Miss MacCarthy, Nov. 15, 1902.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the conecrto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first move ment the long solo cadenza precedes the taking up of the first theme

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by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display. Brahms set no traps for applause.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double-stopping, florid running passages, arpeggios, unusual technical demands on the player.

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Ballet Music from the Opera "Azara": Three Moorish Dances.

John Knowles Paine.

(Born at Portland, Me., Jan. 9, 1839; now living at Cambridge, Mass.)

"Azara," an opera in three acts, libretto and music by John Knowles Paine, professor of music at Harvard University, has not yet been produced. The libretto was published at Cambridge in 1898; the pianoforte and vocal score, with a German text by Carl Pflueger, was published in 1901.

There was a concert performance of portions of "Azara" at Chickering Hall, May 7, 1903. An aria, "Softly the Balmy Zephyr," was sung by Mrs. Rice at a Cecilia Concert, Feb. 4, 1902. The "Moorish Dances" were played by the Chicago Orchestra at Chicago, Theodore Thomas conductor, Oct. 27, 1900.

This ballet music, played here at a Symphony Concert, March 10, 1900, is the third scene of Act III. The stage directions are as follows: "By the moat of Gontran's Castle. One side of the stage, the castle-walls. Part of the back of the stage, arched tower-entrance and drawbridge (practicable) with the banks of the moat; beyond, the country and distant line of the sea, as viewed from a height, with a glimpse of the distant walls and towers of the burg. On the other side of the stage a knoll with trees. Enter Moorish dancing-girls."

First dance, Allegretto animato, G minor, 2-4. A dance motive, first given out by the bassoon, is developed and elaborated with varying instrumentation. This dance, as well as the second, is scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons,

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The second dance, Poco meno mosso, G major, 2-4, is in the nature of a trio to the first. A theme of oriental character, sung by the English horn, is developed. A lively little theme is derived from it. There is a return to the key of G minor, and there are new developments of the theme of the first dance.

The third dance begins with an Introduction, Allegretto quasi andante, 4-4. There is a series of modulations from G minor to A major with arpeggios and glissandos for the harp and recitative for clarinet. The main body of the movement, Allegretto con moto e grazioso, A major, 3-4, includes the development of three themes: the first announced in A major (although the first chord is that of A minor) by the strings; the second in F major, strings and wind; the third, a cantabile melody in A-flat major, is sung by clarinets, horn, trumpet, strings. This dance is scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, triangle, tambourine, cymbals, harp, strings.

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SYMPHONY NO. 3, IN A MINOR, "SCOTCH," OP. 56.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Prophane History."

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility: The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets to composition. There are operas by Canepa, Capecelatro, Schliebner, which bear his name; there are other operas in which he is introduced; there are songs, as Raff's "David

---

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Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room, drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

A great Englishman had visited the scene before Mendelssohn, and had been moved to poetic thought. Mr. James Boswell records in "The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.": "We surveyed that part of the palace appropriated to the Duke of Hamilton as Keeper, in which our beautiful Queen Mary lived, and in which David Rizzio was murdered and also the State Rooms. Dr. Johnson was a great reciter of all sorts of things, serious or comical. I overheard him repeating here, in a kind of muttering tone, a line of the old ballad, 'Johnny Armstrong's Last Good-night':—

" 'And ran him through the fair body!' "

It is said that Mendelssohn wrote ten measures of the Andante of the

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"Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the piano fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the cauld, cauld blast," and probably the piano fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." Here enters the thought of the

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"The Apostles," Edward Elgar's latest, most original, and daring work, was given for the first time at the Birmingham Festival, in England, last season, and was considered by the critics and the musical public to be "a masterpiece; an invaluable contribution to the art of the world; a score of pure gold throughout. In it Elgar has touched music on its spiritual side; in each section there is proof of infinite care, of intense feeling, of reverence for the theme." This work, a creation of genius, deserves to be approached with love and enthusiasm.

The composer's individuality is apparent in many a turn of melody, in his harmonic progressions, in the boldness of his structure and rythm, and in that strangely beautiful mysticism which is of the very essence of this English master's sacred art.

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'To What a Heaven the Earth might grow
If fear beneath the Earth were laid,
If hope failed not, nor love decayed.'"

symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

The "Italian" symphony was finished, and it was performed in London in 1833. But the "Scotch"? Mendelssohn might have written on the manuscript the lines that Coleridge added to "The Three Graves," —"*Carmen reliquum in futurum tempus relegatum.* To-morrow! and to-morrow! and to-morrow!" But the to-morrow of Mendelssohn came.

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and Psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished early in 1842 at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity of ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds: "The audience was most respectful toward the

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2. Concerto for Violin . . . . . Vieuxtemps
   Mr. Leopold Lichtenberg
3. Symphony, C major . . . . . Schubert

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2. Group of Songs with Orchestra
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3. "Ein Heldenleben"
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composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Bach, the applause was livelier and more general. The first performance in London was at a Philharmonic Concert, June 13, 1842. Mendelssohn conducted the whole concert; Thalberg played fantasias from themes on operas; and Mr. George Hogarth tells us that "the room was crowded to overflowing with the élite of our artistic society." The first performance in Paris was at a Conservatory concert, Jan. 14, 1844. Habeneck led. The programme was a curious mixture:—

New Symphony . . . . . *Mendelssohn*

Sanctus and Benedictus from Mass in B-flat (Chorus) . . . . . *Haydn*

Concertino for Trombone . . . . . *David*
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March and Chorus from "Ruins of Athens" . . . . . *Beethoven*

Symphony . . . . . *Haydn*

Stephen Heller reviewed the work in the *Revue et Gazette Musicale.* His article was most appreciative and sympathetic. He began: "It is difficult if not impossible to give an exact and faithful idea of a work of this breadth by dissecting the movements. There is nothing so dry and dismal as to quote this or that chord, this or that measure or modulation. As for melodic thoughts, how can they be defined or explained?" He then reviewed the work at length without pedagogic precision and without undue exuberance of rhetoric. We learn from him that the audience was "slightly bewildered" by the originality of the symphony, that some of the hearers regarded the composer as a revolutionary. The

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portions that pleased immediately were the first movement, the beginning of the Adagio, the Finale. Heller spoke of the "mysterious murmur of the orchestration, that was also characteristic of the overture, 'Fingal's Cave.' "

The first performance in the United States was at New York by the Philharmonic Society, Nov. 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini, there were arias by Rossini and Mercadante, a harp solo; and Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

The first performance in Boston was by "The Academy of Music" at the Melodeon, Nov. 14, 1846. G. J. Webb was the conductor, and William Keyzer the concert-master. The programme was as follows:—

Overture Guerrière (first time in Boston) . . . . . *P. Lindpaintner*
(With cornopean obbligato.)

Aria, "Salut à la France" . . . . . *Donizetti*
MLLE. JULIETTE DE LA REINTRIE.

Overture to the Tragedy "Nero" (first time in Boston) . . . . . *Reissiger*
Solo French horn by HERR SCHMIDT from Münster, Germany, his first appearance.

Cavatina, "Mi parche un lungo secolo" . . . . . *Coppola*
MLLE. DE LA REINTRIE.

Overture, "Fille du Régiment" . . . . . *Donizetti*

PART II.

Grand Symphony No. 3 (in A minor) . . . . . *Mendelssohn*
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The concert began at seven o'clock. Sivori, the violinist, was present, and "volunteered to perform a solo between the two parts." There was great applause, and Sivori played "Tremolo."

One of the leading newspapers reviewed the concert. Two lines were given to the new symphony, and forty to the young singer who appeared for the first time.

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830-32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Did the composer of "Fingal's Cave," the Italian symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the re-

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proach of programme music? Mr. Stratton, in his excellent Life of Mendelssohn (1901), does not tarry over the question: "When Schubring told him that a certain passage in the 'Meeresstille' overture suggested the tones of love entranced at approaching nearer the goal of its desires, Mendelssohn replied that his idea was quite different; he pictured some good-natured old man sitting in the stern of the vessel, and blowing vigorously into the sails, so as to contribute his part to the prosperous voyage. Of course that was said as a joke"—it must be remembered that Mr. Stratton's book is addressed to an English public—"and to stop inquiry; for Mendelssohn hated 'to explain' his music."

Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard on that occasion moved him to composition. At Edinburgh—but let George Hogarth, who was then his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe—feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc.—contend for prizes in the presence of a great assemblage of the rank and fashion of the northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike—is familiar to every amateur."

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practitioners whom

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we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

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minor entitled "Böcklin," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt he remembered the haunted room, the chapel, the sky, the spirit of the pipers,—all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch" symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse:—

> "But I have dreamed a dreary dream,
> Beyond the Isle of Skye;
> I saw a dead man win a fight,
> And I think that man was I";

there is the thought of "old, unhappy, far-off things, and battles long ago"; but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood and colored his expression. That Mendelssohn in this symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt; but he makes the impression, he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who heard that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

Ambros, one of the most cool-headed of writers about music, finds this "Scotch" symphony "a beautiful enigma requiring a solution." He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first Allegro, the gently sor-

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rowful and solemn march-movements in the Adagio, the violent conflict in the Finale? These rinforzatos in the bass sound almost like the roaring of a lion, with which we might fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo,—we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty in the Woods, or Cinderella, or Schneewittchen" ("The Boundaries of Music and Poetry," translated by J. H. Cornell). And how far we are from Scotland and Rizzio and bagpipes!

***

The symphony, dedicated to Queen Victoria, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, kettledrums, and strings. The last movement is sometimes called "The Gathering of the Clans."

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III. Menuetto; Trio.
IV. Finale: Vivace.

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SYMPHONY IN C MINOR (B. & H., No. 9) . . . . JOSEPH HAYDN.
(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed in 1791. It stands as No. 5 in the catalogue of the London Philharmonic Society, No. 41 in Sieber's catalogue, No. 18 in Le Duc's, No. 12 in that of the Paris Conservatory Library, No. 9 in Breitkopf and Härtel's, No. 8 in Bote and Bock's. It is one of the twelve symphonies written for Salomon's concerts in London.

This symphony was performed for the first time in Boston at a concert of the Harvard Musical Association, Nov. 17, 1870. It has been played at Symphony Concerts, April 13, 1889, April 8, 1893, Dec. 26, 1896.

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland,—an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added 400 gulden to the annual pension of 1,000 gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home; and one day, when he was at work in his house, a man appeared, and said: "I

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am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive £300 for an opera written for the manager Gallini, £300 for six symphonies and £200 for the copyright, £200 for twenty new compositions to be produced in as many concerts under Haydn's direction, £200 as a guarantee for a benefit concert. Salomon deposited 5,000 gulden with the bankers, Fries & Co., as a pledge of good faith. Haydn had 500 gulden ready for travelling expenses, and he borrowed 450 more from his Prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and

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princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In his last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The

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The orchestra was thus composed: 12–16 violins, 4 violas, 3 'cellos, 4 double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about 40 players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies, and he agreed to pay this time £300 for copyright. Haydn arrived in London, Feb. 4, 1794, and did not leave England until Aug. 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., £1,200. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for 100 guineas, which Parliament promptly settled.

***

The symphony is scored for flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.

The first movement, Allegro, C minor, 4-4, is concise. An energetic phrase, announced by strings and wind instruments in unison and octaves, is answered by a milder phrase in the strings in harmony. This first theme is briefly developed in imitative fashion. The second theme is in E-flat major. This is developed, and passage-work with a return of the first figure brings the first part of the movement to a close. The free fantasia is comparatively long and elaborate. Haydn used the energetic first phrase so much that he did not think it worth while to bring it back in the original key at the beginning of the third part. The second theme returns in C major, and the movement closes in that key.

The second movement, Andante cantabile, E-flat major, 6-8, is prac-

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tically a theme with variations, although there are hints at the rondo form in the development.

The third movement, Menuetto, C minor, 3-4, is without indication of tempo in the score. The trio, C major, is a 'cello solo with accompaniment of strings *pizz.*

The finale is in C major, 2-2, vivace; it is of a more contrapuntal character than is usual in the last movements of Haydn's symphonies, and it has less of the peasant dance jollity.

***

For critical remarks concerning the nuances indicated in the various editions of this symphony see "Curiosités Musicales," by E. M. E. Deldevez (Paris, 1873), pp. 10–13.

Ferruccio Benvenuto Busoni was born April 1, 1866, at Empoli, near Florence, Italy. His first teacher was his mother, a German. He afterward studied with W. A. Remy (Dr. Mayer), of Graz, and with Nottebohm, Habert, and Goldmark, of Vienna. Busoni made his début at the age of nine at Vienna, and gave concerts in Italy. In 1882 he was made an associate of the Philharmonic Academy of Bologna after due examination. He lived for a while at Leipsic, but in 1888 he was appointed a teacher at the Conservatory of Helsingfors, where he married. In 1890 he won the Rubinstein Prize, and was appointed a professor at the Moscow Conservatory. He came to Boston in 1891, and made it his home until the fall of 1893; he then moved to

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New York, and in 1894 he went to Berlin, which is still his dwelling-place. He is known as a virtuoso throughout Europe. The list of his compositions includes a symphonic poem for orchestra, an orchestral suite, an overture for a comedy, a Conzertstück for pianoforte and orchestra, a violin concerto, a string quartet, a pianoforte sonata, pianoforte pieces, transcriptions for pianoforte of pieces by Bach, songs. He has edited an edition of Bach's "Well-tempered Clavichord."

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(Born at Schwabach, near Nuremberg, May 12, 1814; died at Warmbrunn, Silesia, Oct. 10, 1889.)

This concerto was completed at St. Petersburg and published in the early forties, but it was planned much earlier in Germany. Clara Schumann played it from manuscript at a Gewandhaus concert, Leipsic, Oct. 5, 1845; and Liszt and afterward von Bülow gave it a wider publicity. Gottschalk played the first movement at a concert of the Philharmonic Society of New York, Jan. 10, 1857, and William Mason played the second and third movements at a concert of the same so-

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ciety, March 6, 1858. Carlyle Petersilea played the whole concerto at one of Theodore Thomas's concerts in New York, May 14, 1866. He played the second movement at the second annual Grand Sacred Concert of the Boston Musical Union, in aid of its charitable fund, in Boston, May 27, 1866, and the whole concerto at a concert of the Harvard Musical Association, Dec. 7, 1866.

This note is printed on the fly-leaf of the score: "The first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated."

The first movement, Allegro patetico, F minor, 4-4, begins with a conventional orchestral ritornello. The first theme is introduced and developed for twelve measures; a lighter subsidiary theme follows, which leads to the cantabile second theme in A-flat major. After the tutti, the pianoforte repeats the matter in the introduction, but with elaboration and more extended development. There is a new episode, Religioso, tempo primo. The muted strings play a sort of choral pianissimo, C major. Each verse is repeated in forte and fortissimo by the pianoforte; the melody is played in octaves and ornamented with arpeggios. The development in the third part is almost precisely that in the first. The second theme is now in F major. Arpeggio passage-work goes into a short coda. The movement ends fortissimo in F major.

The Larghetto, D-flat major, 6-8, is a melodious romanza, followed by a more forcible episode, after which the romanza is repeated. Wood-

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wind instruments and horns give out the first two phrases of the theme. The pianoforte enters: the melody is played by the right hand, in single notes, then in octaves, over arpeggios in the left hand. The contrasting episode is in C-sharp minor,—a melody in the bass against a chromatic accompaniment in full chords. This is said to be the first instance of a piano-part written on four staves for the greater ease of the player. There is a transition in F major, with hints at the chief theme in the clarinet and other wind instruments. Then the principal romanza theme is repeated, this time in octaves, over left-hand arpeggios, but with greater ornamentation.

The Finale, Allegro agitato, F minor, 6-8, is in the sonata form. After a short introduction the pianoforte leads by octave passages into the first theme, which is announced and developed by the solo instrument. The first subsidiary is given out in contrapuntal imitation by the orchestra, and its phrases alternate with running passages in the pianoforte. The second theme, in A-flat major, is for the pianoforte, and the strings have a counter-subject. The first subsidiary theme is used in the free fantasia. The third part is somewhat more elaborately developed than the first, and there are changes in the in-

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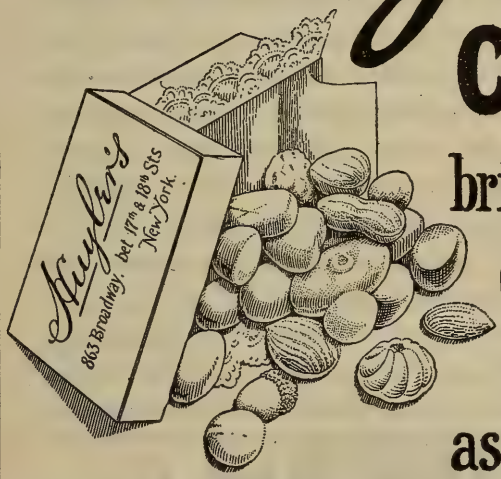

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strumentation. The orchestra alone develops the second theme, in F major, and there is a short coda.

The score is dedicated to the Grand Duchess Olga Nicolayevna, Princess Royal of Würtemberg. The concerto is scored for the usual full orchestra, with trombones.

The concerto has been played at Symphony Concerts in Boston by Mr. John A. Preston, Feb. 4, 1882; Miss Fannie Bloomfield (Mrs. Bloomfield-Zeisler), Jan. 24, 1885; Miss Adele Margulies, Jan. 22, 1887; Mr. Emil Sauer, Jan. 14, 1899.

ENTR'ACTE.

THE ABSOLUTE AND THE DRAMATIC IN MUSIC.

BY VERNON BLACKBURN.

The absolute and the dramatic in music are such totally different things, and yet come so certainly from the same source, that in their connection one can, by way of appropriate quotation, attach to them Wordsworth's phrase: "Like, yet oh! how different!" It is very rare that the master of dramatic music is also a master of absolute music. History in music alone proves that fact. Out of the dim historical records of music in the past one constantly sees the struggle between the two forms of the same art by the fact of each making attempt to show a brave front as a separate and individualized achievement.

In Plain-Song, for example, there are examples of both endeavors. It is true that the tendency of this ancient music is towards the absolute in music. Now and again, in some hymn to the Martyrs of Christianity,

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there breaks forth a martially dramatic sound; and again, in some virginal chant, you encounter a tenderness and a purity of intonation that surely belongs to the supernal drama which so many have tried to reach through peaceful issues, through quiet and confident sentiments of worship. But, on the other hand, there is a wide and extensive field of musical art which, although the subjects of it are dramatic enough, is distinguished by an absolutism—a sort of phraseological convention—which is entirely without affinity to the art of drama.

From this point it is interesting to descend historically, bridging over many a year, many a century, to the time when dramatic and absolute music, like the friends in Jean Ingelow's poem, took leave of one another because the stream between them had grown too broad for the touching of hands. Setting on one side lesser names, Gluck assuredly began the great change. In him the inspiration of dramatic music came as a flash, as a revelation. He was a prophet, symbolically speaking, of "mixed mathematics." He threw his life, his genius, into that scale, and thereby he won his game both from the contemporary and from the historical point of view. As he increased on the dramatic side, however, he decreased on that of the absolute. Any study of his work will prove as much.

The present writer has lately been at some pains to reacquaint himself with the ballet music from "Armide." Now, "Armide" is a most exquisite work; in formal melody Gluck concealed a dramatic significance, a persuasiveness of characterization, that were altogether amazingly notable. Yet the ballet music is as feeble as anything signed "Ch. Gluck"

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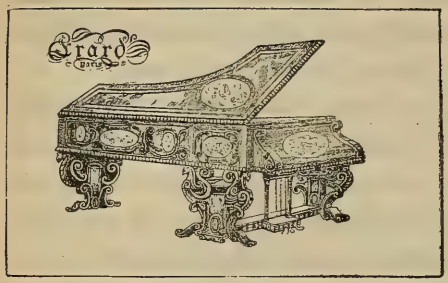

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could ever be imagined. It is symmetrical in form—that, of course, is part of his contemporary spirit; but into dramatic melodies, such as the "Piango, il mio ben" or the "Divinités du Styx," or, in the divine recitative, "Euridice, ove sei," he contrived to infuse so original a spirit that formalism was thereby enabled to complete a triumph that is rarely possible to that much-maligned aide-de-camp of the arts. But it is not here that the argument ends.

Wagner, the direct descendant of Gluck, the artist who more than any other musical artist fulfilled the musico-dramatic teachings of that great man, practically stood upon the same rostrum as the elder master. Wagner without dramatic significance is like the princess in the story, who could work no enchantment when her magic tablet was turned topsy-turvy. He composed, certainly, but the work, shorn of drama, was not art; in Du Maurier's curious phrase, "he did not dream true."

This is not to say that occasionally either of these great men did not, now and then, despite their genius, write pages of purely instrumental music which were not of the highest value. But even then the spirit of their drama was upon them; but this is rare. Gluck achieved the thing when he wrote the "Chaconne" associated with "Alceste." In each case, however, it is clear that the dramatic association went far to ensure the success of these experiments in absolute instrumental music. Nor does it seem possible to remember in music more than one name constantly associated, in its superlative form, with each side of the musical art. It is well known that Mendelssohn desired deeply to write a great operatic work; but death cut him away from his ambitions. The man whom Mendelssohn and Gounod admired above all men as an art creator of musical forms alone did this thing; and, to conclude, one wonders what John Sebastian Bach would have made of the operatic formula had it come his way. Doubtless in this, as in all things else musical, he would have attained the summit; one thinks so with particular feeling in recalling certain choruses from the St. Matthew "Passion."

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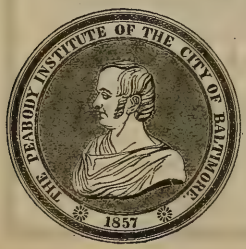

Ballet Music from the Opera "Azara": Three Moorish Dances.

John Knowles Paine.

(Born at Portland, Me., Jan. 9, 1839; now living at Cambridge, Mass.)

"Azara," an opera in three acts, libretto and music by John Knowles Paine, professor of music at Harvard University, has not yet been produced. The libretto was published at Cambridge in 1898; the pianoforte and vocal score, with a German text by Carl Pflueger, was published in 1901.

There was a concert performance of portions of "Azara" at Chickering Hall, May 7, 1903. An aria, "Softly the Balmy Zephyr," was sung by Mrs. Rice at a Cecilia Concert, Feb. 4, 1902. The "Moorish Dances" were played by the Chicago Orchestra at Chicago, Theodore Thomas conductor, Oct. 27, 1900.

This ballet music, played here at a Symphony Concert, March 10, 1900, is the third scene of Act III. The stage directions are as follows: "By the moat of Gontran's Castle. One side of the stage, the castle-walls. Part of the back of the stage, arched tower-entrance and drawbridge (practicable) with the banks of the moat; beyond, the country and distant line of the sea, as viewed from a height, with a glimpse of the distant walls and towers of the burg. On the other side of the stage a knoll with trees. Enter Moorish dancing-girls."

First dance, Allegretto animato, G minor, 2-4. A dance motive, first given out by the bassoon, is developed and elaborated with varying instrumentation. This dance, as well as the second, is scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons,

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The second dance, Poco meno mosso, G major, 2-4, is in the nature of a trio to the first. A theme of oriental character, sung by the English horn, is developed. A lively little theme is derived from it. There is a return to the key of G minor, and there are new developments of the theme of the first dance.

The third dance begins with an Introduction, Allegretto quasi andante, 4-4. There is a series of modulations from G minor to A major with arpeggios and glissandos for the harp and recitative for clarinet. The main body of the movement, Allegretto con moto e grazioso, A major, 3-4, includes the development of three themes: the first announced in A major (although the first chord is that of A minor) by the strings; the second in F major, strings and wind; the third, a cantabile melody in A-flat major, is sung by clarinets, horn, trumpet, strings. This dance is scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, triangle, tambourine, cymbals, harp, strings.

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OVERTURE TO THE OPERA "TANNHÄUSER" : : RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on Oct. 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, Oct. 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conduc-

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tor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, Dec. 27, 1854. The first performance of the Pilgrims' chorus was at a Philharmonic Concert, Jan. 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, Jan. 20, 1871, with Lichtmay as Elisabeth; Roemer as Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

***

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture and one no longer authentically connected with the opera.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2

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bassoons, 4 horns, 3 trumpets, 3 trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given, at first piano by lower wood-wind instruments and horns, then fortissimo with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the 'cellos is called the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, in E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos.

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The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is a stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure gows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

***

Commentators* have written singular "explanations" of this overture, but no one has surpassed the ingenuity of some programme annotator of Munich. Wagner wrote Uhlig, Nov. 27, 1852: "In general I begin to be afraid of performances in chief towns. I shall never

*Charles Baudelaire's gloss in his essay, "Richard Wagner et Tannhaeuser," first published in the *Revue Européenne*, April 1, 1861, is highly characteristic of the poet. "The overture sums up the thought of the drama by two songs, the religious song and the voluptuous song, which, to borrow Liszt's phrase, 'are here placed as two terms, which find their equation in the finale.' The Pilgrim Chant appears first, with the authority of the supreme law, as the immediate indication of the true meaning of life, the goal of the universal pilgrimage, that is, God. But, as the intimate knowledge of God is soon drowned in every conscience by the lusts of the flesh, the representative song of holiness is little by little submerged in voluptuous sighs. The true, the terrible, the universal Venus arises already in all imaginations And he that has not yet heard the marvellous overture of 'Tannhäuser' should not fancy here a song of vulgar lovers trying to kill time in arbors, nor are the accents those of a drunken crowd. as Horace says, throwi g defiance at God. Here is something at once truer and more sinister. Languors, delights now feverish, now cut with anguish, incessant returns towards a voluptuousness which promises to quench thirst but never quenches it, furious palpitations of the heart and the mind, are now heard, imperious commands of the flesh, the whole dictionary of the onomatopœias of love. At last the religious theme little by little resumes its sway, slowly, by degrees, and absorbs the other in a peaceful victory as glorious as that of the irresistible being over the one sickly and disorderly, of Saint Michael over Lucifer." This quotation gives only a faint idea of the whole rhapsody.

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find such good will there as in the smaller towns, especially not among self(!)-opera-composing Capellmeisters. Do you really know what happened with the 'Tannhäuser' overture in Munich? The applause was 'very divided.' But I must tell you a joke from there. I had sent the programme to Lachner, and had received no answer: after I had read about the performance, I reminded him of it. Then I got for answer that they had not ventured to make known the programme, but that they had added the following notice to the concert-programme: 'Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph,' consequently—they now say—I can rest assured that my composition was completely 'understood.' (Is that not delicious?)"

***

Wagner's own programme was published in the *Neue Zeitschrift* of Jan. 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zurich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy

* "Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pil-

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grims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

***

Wagner was disgusted with the first performances at Dresden, and in his letters to Theodor Uhlig showed his disappointment and rage. Thus he wished the end of the opera rectified in both text and pianoforte score: "the miracle only hinted at in the altered form must be completely restored. . . . The reason for leaving out the announcement of the miracle in the Dresden change was quite a local one: the chorus was always bad, flat, and uninteresting; also an imposing scenic effect—a splendid, gradual sunrise—was wanting." Again: "*For me,* it was a necessity to protest against the Dresden performance of 'Tannhäuser' and against the opinion that it had satisfied me; this was still tingling in all my limbs." Wagner wrote, Oct. 12, 1852: "The Dresden 'Tannhäuser' is no advertisement for me; they may even do there what they like with the ending! Dresden can be of no more use to me, as it has never been of use—it has, indeed, harmed me; but it cannot even do that any more. It can only sink deeper

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into my indifference. Enough; the remembrances of the Dresden 'Tannhäuser' are a torture to me."

***

The part of Tannhäuser was created by Joseph Alois Tichatschek (1807–86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804–60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote

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of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the *altissimo* notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser. Yet Wagner wrote of him to Liszt: "In spite of his voice Tichatschek did not bring out many points that have not proved be-

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yond the reach of far less gifted singers. He has only brilliance or suavity, not one single true *accent of grief*." For his sake Wagner was obliged to make several cuts and minor omissions.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious; she was delighted with his enthusiasm, his scorn of the conventionalities; and some say that she shared his revolutionary views concerning politics. According to Glasanap-Ellis's biography of Wagner: "Only out of personal attachment to the author did she finally consent to undertake the part of Venus, but with the remark that she didn't know what to make of it —unless she were to appear in fleshings from top to toe; 'and that,' she added with mock seriousness, 'you could scarcely expect of a woman like me.' The jest stood cover to a very solid reason: the miseries of her private life had made this rôle a peculiarly trying one for Schröder-Devrient." As Wagner himself said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task."

This extraordinary woman was not a singer; she was a play-actress,

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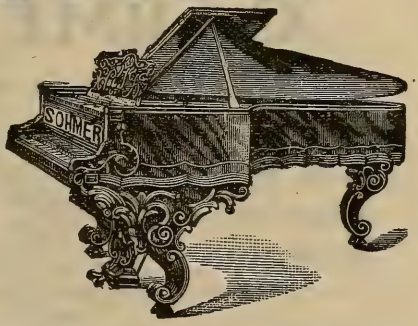

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who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

"She was a pale woman. Her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given

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to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.' "

The part of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born Oct. 13, 1828, in a village near Hannover; she died at Würzburg, Oct. 16, 1894. As a five-year-old child she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg when she was thirteen, but she soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the *Landrat* Jachmann, and, as she lost her voice suddenly in 1861, she turned play-actress until 1872, when she left the stage; but she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the man-

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ager Lumley and the consequent litigation.* Her father's remark in a letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of the many who sing without having learned to sing. Her voice—an originally limited one, robust rather than rich in tone—was already"—Chorley heard her in Berlin in 1853—"strained and uncertain; delivered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. *There*, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. Here—it seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for themselves out of a pedantic formula) has always struck me as singular

* See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi and xxiii.

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and limited. I have a book in which dancing is taught by diagrams,—'Here bend—there twirl—when you offer hands across, smile,'—and so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly most popular in Prussia; but here it is not found welcome, after the first impression of strenuousness has passed over.

"Considered as a singer, the claims of Mademoiselle* Wagner were very meagre. She must have had originally a fine mezzo-soprano voice. She can never have learned how to produce or how to use it. Whether as Romeo, or Tancred, or Lucrezia Borgia, the insubordinate toughness of the organ could not be concealed. Though she dashed at every difficulty, with an intrepidity only to be found in German singers, none was, in very deed, mastered."

Lumley thus described her entrance as Romeo: "She appeared; tall, stately, self-possessed, clothed in glittering gilded mail, with her fine

* Why "Mademoiselle"? But the English programmes of to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.— Ed.

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fair hair flung in masses upon her neck; a superb air that seemed to give full earnest of victory, and a step revealing innate majesty and grandeur in every movement."

On account of the inexperience of the young Johanna when she created the part, Wagner was compelled to omit a portion of Elisabeth's prayer.

Anton Mitterwurzer (1818–72), the Wolfram, was the one singer in the first performance that wholly satisfied the composer.

***

The Paris correspondent of the New York *Evening Post* wrote, Sept. 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The three first articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

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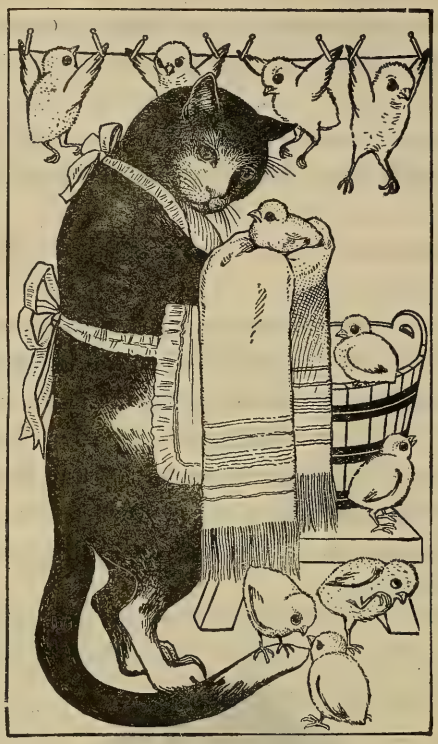

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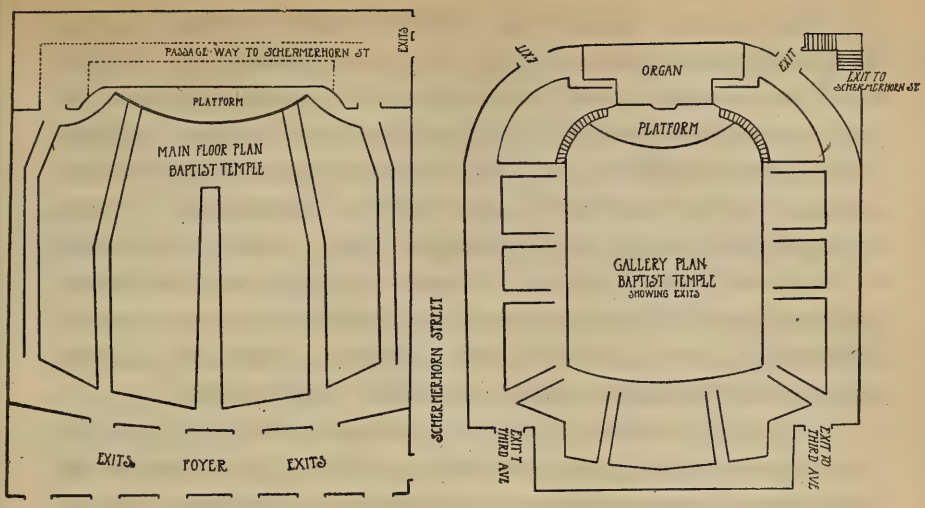

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" 'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicated in the "Flying Dutchman" the idea which dominates and resumes them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history. History is too precise, and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish, the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend, and saw in it an expression of the

* See Heine's "Der Tannhäuser, eine Legende" (1836).—Ed.

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struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that

appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thuringer Wald, but of the Apennines in Italy.

" 'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror

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Brahms . . . . . Academic Overture, Op. 80

Henselt . Concerto in F minor, for Pianoforte and Orchestra, Op. 16

I. Allegro patetico.
II. Larghetto.
III. Finale: Allegro agitato.

Grieg . . . . . Suite, "Peer Gynt," Op. 46

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Anitra's Dance.
In the Halls of the King of the Dovre Mountains.
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Beethoven . . . . . Symphony in D major, No. 2, Op. 36

I. Adagio; Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro; Trio.
IV. Allegro molto.

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ACADEMIC OVERTURE, OP. 80 . . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, Jan. 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on Students'-songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with me at the U—
> —niversity of Göttingen—
> niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the Student-songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus"†: "We had built a stately house,

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Augusti Germanici Regis Borussicae, etc. eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Siegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L. S.)"

†"Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, Nov. 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

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3

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and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"* is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"† (Freshman song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"‡ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, bass drum, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's orchestra, Oct. 14, 1881. It has been played at Symphony Concerts, Nov. 18, 1882, Jan. 21, 1888, March 9, 1889, Nov. 4, 1893, Oct. 16, 1897, Dec. 23, 1898, Feb. 9, 1901, Oct. 19, 1902.

Ferruccio Benvenuto Busoni was born April 1, 1866, at Empoli, near Florence, Italy. His first teacher was his mother, a German. He afterward studied with W. A. Remy (Dr. Mayer), of Graz, and with Nottebohm, Habert, and Goldmark, of Vienna. Busoni made his début at the age of nine at Vienna, and gave concerts in Italy. In 1882 he was made an associate of the Philharmonic Academy of Bologna after due examination. He lived for a while at Leipsic, but in 1888 he was appointed a teacher at the Conservatory of Helsingfors, where he married. In 1890 he won the Rubinstein Prize, and was appointed a professor at the Moscow Conservatory. He came to Boston in 1891, and made it his home until the fall of 1893; he then moved to New York, and in 1894 he went to Berlin, which is still his dwelling-place. He is known as a virtuoso throughout Europe. The list of

* "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

† "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

‡ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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CONCERTO IN F MINOR, FOR PIANOFORTE AND ORCHESTRA, OP. 16.

ADOLF HENSELT.

(Born at Schwabach, near Nuremberg, May 12, 1814; died at Warmbrunn, Silesia, Oct. 10, 1889.)

This concerto was completed at St. Petersburg and published in the early forties, but it was planned much earlier in Germany. Clara Schumann played it from manuscript at a Gewandhaus concert, Leipsic, Oct. 5, 1845; and Liszt and afterward von Bülow gave it a wider publicity. Gottschalk played the first movement at a concert of the Philharmonic Society of New York, Jan. 10, 1857, and William Mason played the second and third movements at a concert of the same society, March 6, 1858. Carlyle Petersilea played the whole concerto at one of Theodore Thomas's concerts in New York, May 14, 1866. He played the second movement at the second annual Grand Sacred Concert of the Boston Musical Union, in aid of its charitable fund, in Boston, May 27, 1866, and the whole concerto at a concert of the Harvard Musical Association, Dec. 7, 1866.

This note is printed on the fly-leaf of the score: "The first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated."

The first movement, Allegro patetico, F minor, 4-4, begins with a conventional orchestral ritornello. The first theme is introduced and developed for twelve measures; a lighter subsidiary theme follows,

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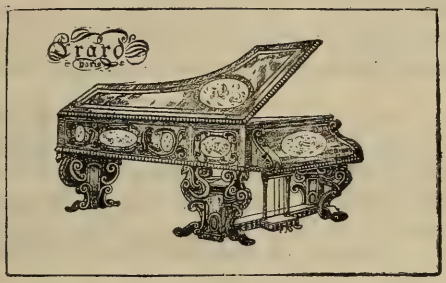

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which leads to the cantabile second theme in A-flat major. After the tutti, the pianoforte repeats the matter in the introduction, but with elaboration and more extended development. There is a new episode, Religioso, tempo primo. The muted strings play a sort of choral pianissimo, C major. Each verse is repeated in forte and fortissimo by the pianoforte; the melody is played in octaves and ornamented with arpeggios. The development in the third part is almost precisely that in the first. The second theme is now in F major. Arpeggio passage-work goes into a short coda. The movement ends fortissimo in F major.

The Larghetto, D-flat major, 6-8, is a melodious romanza, followed by a more forcible episode, after which the romanza is repeated. Wood-wind instruments and horns give out the first two phrases of the theme. The pianoforte enters: the melody is played by the right hand, in single notes, then in octaves, over arpeggios in the left hand. The contrasting episode is in C-sharp minor,—a melody in the bass against a chromatic accompaniment in full chords. This is said to be the first instance of a piano-part written on four staves for the greater ease of the player. There is a transition in F major, with hints at the chief theme in the clarinet and other wind instruments. Then the principal romanza theme is repeated, this time in octaves, over left-hand arpeggios, but with greater ornamentation.

The Finale, Allegro agitato, F minor, 6-8, is in the sonata form. After a short introduction the pianoforte leads by octave passages into the first theme, which is announced and developed by the solo instrument. The first subsidiary is given out in contrapuntal imitation

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by the orchestra, and its phrases alternate with running passages in the pianoforte. The second theme, in A-flat major, is for the pianoforte, and the strings have a counter-subject. The first subsidiary theme is used in the free fantasia. The third part is somewhat more elaborately developed than the first, and there are changes in the instrumentation. The orchestra alone develops the second theme, in F major, and there is a short coda.

The score is dedicated to the Grand Duchess Olga Nicolayevna, Princess Royal of Würtemberg. The concerto is scored for the usual full orchestra, with trombones.

The concerto has been played at Symphony Concerts in Boston by Mr. John A. Preston, Feb. 4, 1882; Miss Fannie Bloomfield (Mrs. Bloomfield-Zeisler), Jan. 24, 1885; Miss Adele Margulies, Jan. 22, 1887; Mr. Emil Sauer, Jan. 14, 1899.

ENTR'ACTE.

CERTAIN EARLY FOREIGN VISITORS.

The first singers and players and conductors who visited the United States were as a rule unaccompanied by private secretaries to serve as press agents, biographers, historians. These visitors were simple persons who sang or played or conducted in the hope of gaining money and applause. To the Italian, German, Frenchman, America for some years was known as a vaguely defined land, with cities, as Havana, New York, New Orleans; with curiosities, as Indians, Niagara, racing and exploding steamboats. A visit was necessarily adventurous. The public was composed chiefly of barbarians. Art, so far as the United States was concerned, was a dictionary word without significance. The inhabitants were given over to money-making, and it was the duty of a foreigner to take as much of this money as possible to some European city, where the art of spending was better understood, and where all sister arts were really appreciated. Musicians of divers sorts came and went. They were successful or they failed. The land itself was considered as Tom Tidler's ground; it is so considered to-day, and singing men and singing women, fiddlers and pianists, conductors with or without their bands, come over to stand on it and to pick up gold and silver.

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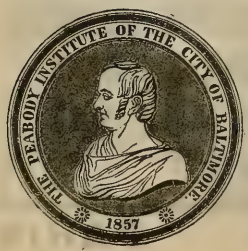

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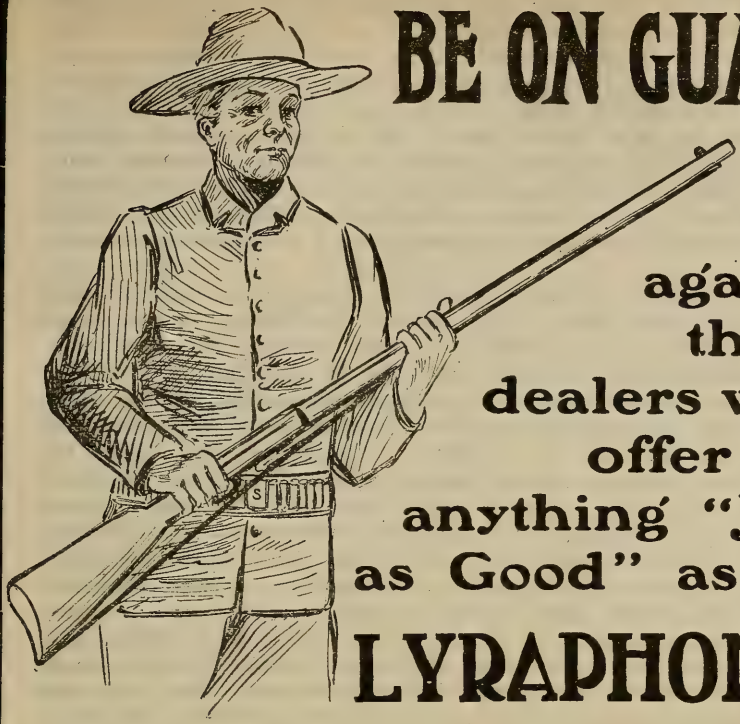

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most generous; it is true that we are the most sensitive. We have long hungered and thirsted after the approbation of older nations. "What do you think of our institutions?" When the answer is unfavorable, how hot the indignation! Even Lowell, in his essay on a certain condescension of foreigners, shows mental uneasiness, perturbation of mind. He is itching to ask, "Why should they be so condescending? Are we not as a nation—etc.?" We are not contented with the prudently or rashly expressed opinions of visiting statesmen, army and navy officers, clergymen, scientists, essayists: we must know what play-actors and play-actresses, opera singers, virtuosos, think about us. This curiosity is something more than a symptom of mummer worship.

Does the London public care what De Pachmann, Kreisler, Mary Garden, Scotti, may think of it? Should Mr. Kreisler take a dismal view of the orchestras in London, the reply would be a stony stare. Was the English public seriously disturbed by the unpleasant remarks of Emerson and Hawthorne? If Joachim or Rosenthal, visiting Paris, should criticise severely the works of the modern French school or find fault with the taste of a Châtelet audience as displayed by the distribution of applause throughout a concert, there would be a few newspaper paragraphs; a writer might dispute in a music journal the justice of the criticism, but the great public would be indifferent, say, rather, chauvinistically self-complacent. Paris does not think she is the art centre of the world: she knows it. London, Dresden, Vienna, Milan,—these cities have had musical traditions for years. An American might say—and his statement would be an indisputable fact—that operas were performed at Covent Garden this last season with casts that would raise a storm of indignation in New York, and yet the London audiences filled the opera house, and were loud in applause. The statement would pass without reply. Was not the imposing Handel an opera manager in London years before General George Washington assumed command of the Continental troops? These singing men and singing women and players on musical instruments have little or nothing to say about the audiences and the condition of music in foreign cities when in the cities themselves; when these

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strollers are in New York or Boston, they are easily induced to draw comparisons, and then they remember their "triumphs" in the European towns; you never hear of the failures in the presence of those highly cultured audiences and under truly artistic conditions.

The simple early visitors were satisfied if the season was a profitable one,—if they were favorites with the public. What the great Garcia and his daughter, Maria, thought way down in the heart about the New York public, we shall probably never know, though the son and brother who took part in those performances is still living in London We know that they were all glad to meet Da Ponte, the librettist of "Don Giovanni" and "The Marriage of Figaro," who could tell them about Mozart's purposes and the original stage business. Their successors came, sang, accepted philosophically or growled at the queer American ways, and no doubt gossiped with countrymen in exile over an Italian dish and an Italian bottle. The great Vieuxtemps, who visited us more than once, found us at first barbarians, but when he came for the last time he appreciated the advance in musical taste and knowledge, and rejoiced in it. But he wrote no book; he made no long-winded statements for publication. We know his impressions and opinions chiefly from the biographies that appeared after his death.

One of the first to publish his views on the condition of music in America was Josef Gungl, who wrote bitter, amusing, and, in a measure, truthful, letters concerning his experiences. Mr. John S. Dwight translated portions of these letters and published them in his journal.

But one of the first books written by a visiting musician about this country was "À travers l'Amérique," by Henri Kowalski, a second or third rate Parisian pianist and composer. This book was published at Paris in 1872, when we thought that we were surely civilized. Was it not the year of the Peace Jubilee and the tremendous performance of the Anvil Chorus with real anvils manned by red-shirted firemen? Mr. Kowalski landed at New York in the fall of 1869. He not only played notes: he took them. And what did he not discuss in this extraordinary volume? Manners, customs, Jim Fisk, scenery, politics, religion. Let us listen to his opinions on music as known and practised in the United States.

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"If the Londoner or cockny (*sic*) speaks English in his throat, the New Yorker speaks it through his nose. This is not agreeable to a musician."

No American composer rose above mediocrity. They all wrote only piano pieces or songs; the former were rehashes of pieces by Thalberg or Gottschalk, the latter were disguised tunes of England or Ireland. Gottschalk was the most original of American musicians. He made much money, but lost it all at the gaming-table. He died, and left behind him only unpublished manuscripts written while he was travelling or "on the corner of a monte table." The New Yorkers idolized him and raised his statue in Central Park. Mason, Mills, Hoffmann, Pattison, were the satellites of this star.

The American pianists sought to please by acrobatic force. Sanderson made a colossal reputation by playing in octaves and in the right tempo the overture to "La Gazza Ladra." Ole Bull, "who once no doubt played well," was applauded wildly even when he was abominably false. "The American public as a rule delights in eccentric artists."

There were many singers with good voices: "but voice, without method, without style, without the sacred fire, is matter without spirit." The music schools were merely industrial enterprises. "A speculator rents and furnishes a building in a central position, chooses teachers, and then noisily advertises the opening of a conservatory." The orchestras were made up of Germans or Italians. The German conductors were elected by the players; the players shared in the concert receipts. (Here Mr. Kowalski referred to the Philharmonic Society of New York; and, incredible as it may seem, this society still chooses its conductor, and the receipts at the end of each season are shared by the players.) Operatic performances in New York and Boston were for the display of a star. American pianos had more power; French pianos, more "civilization." The American people, "religious, cold, methodical," enjoyed the music of Handel and Mendelssohn. Dan Bryant's minstrels gave one of the most original entertainments in the country.

Mr. Kowalski preferred Boston to New York. "It deserves the name, the Athens of America, for the study of Grecian and Roman antiquities is pursued there to the utmost. A discussion concerning the precise meaning of a verse from the Æneid or of a phrase in the Iliad will sometimes excite as much interest in Boston as a presidential message of General Grant. Sumner, the great defender of negroes, also known as lawyer, legislator, secretary, was born at Boston, the birthplace of Benjamin Franklin. Butler, the adversary of Grant, perhaps his successor, is also a Bostonian." Several important magazines, published at Boston, were edited by women.

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The two most popular poets in the United States were Washington—(*sic*) Irving and Longfellow. Mr. William Pope, an epic poet, like Homer, went from town to town reciting his verses, and was a "great attraction."

At Chicago Mr. Kowalski was so fortunate as to see Lydia Thompson, "the queen of the blondes and the Schneider of America." She was the toast of the town because she had thrashed "the manager of the *Times*. The poor man, not knowing how to rise above his shameful position, finally killed himself."

"Each large town in America possesses at least a half-dozen musical societies, which are generally composed of Germans. I have heard more than a thousand miles from New York orchestral performances of works by Raff, Brahms, Liszt, Schumann, Berlioz, which we have known in France only during the last ten years." At Milwaukee Mr. Kowalski played a fantasia on airs from a then unpublished opera by Wagner. He had never heard the airs, but he wished to please the Germans, so he improvised a piece with successions of diminished seventh chords in the treble and with a broad melody in the bass. It was necessary to do tricks in Western cities. "Leopold de Meyer played fantasias for the left hand while he ate vanilla ice-cream with his right; Wehli played a military piece, and when he wished to imitate the cannon he sat down on the keys in the lowest bass. I remembered the case of a pianist who played concert pieces with a clothes brush, and I thought I could use the brim of a hat in like manner. It is unnecessary to tell you that the announcement of a concert polka, performed with the aid of an opera hat, drew a crowd. Two hatters called on

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me afterward and asked permission to give my name to a hat just invented by them."

The book is flippant, superficial, contemptuous; yet it contains shrewd observations, and there are remarks that might be pondered with profit to-day.

Oscar Comettant, a versatile, amusing journalist, one of the most inaccurate of men when he girded up his loins for a serious literary undertaking, visited this country in the early fifties and published his book, "Trois Ans aux États-Unis: Étude des Mœurs et Coutumes Américaines," which went into a second edition (Paris, 1858). In this earlier book Comettant stated that music was more assiduously cultivated here than were the sister arts, although it was not better appreciated. Gottschalk, the most distinguished of American composers, was a through and through Frenchman, who happened to be born at New Orleans. What had he to do in a country where, after a brilliant performance, one of the audience slapped him on the shoulder and said, "That's good exercise in cold weather"? and Comettant quoted this criticism, published in an American newspaper the morning after the memorable playing: "I do not like music, and of all instrumental performers pianists are the least endurable. For this reason I was not bored at Mr. Gottschalk's concert; I heard neither music nor a pianist." Nor had other artists fared better. Malibran, Bosio, Tedesco, Laborde, Damoreau-Cinti, had all wasted time here and gained little money, and Alboni and Paul Jullien saved little or nothing. "Mr. S.——, pianist of the Duchess of Montpensier, is playing the piano in taverns of New York, to put whiskey drinkers in good humor, and lately one of them came up to him, and, by way of joke, gouged out one of his eyes." The opera had ruined all managers in turn. The manager of Jullien's orchestra lost 250,000 francs in six months, although Jullien conducted all sorts of music, romantic, diabolical, charivaresque, and panicophonous. Leopold de Meyer pleased only because he wore trousers with enormous checks and gave bouquets to the women in the audience, to whom he also threw kisses. Henri Herz once advertised a concert to be given by the light of a thousand candles. Thalberg was forced to open a res-

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taurant in which, between oyster soup and ham, ladies begged him to play one of his celebrated fantasias. A violinist dressed himself as a traditional devil to play the "Carnival of Venice." There were concerts with some piquant attraction, concerts religious, dancing, with a lottery, historical, improvised, comic, pyrotechnic, enigmatical, bacchic, gastronomic. Comettant heard in Boston "a man with a detestable voice give, unaided, lucrative concerts; unaccompanied, and for three consecutive hours he sang the soporific psalm-tunes of all religions and sects." The favorite instrument had been the accordion, which had replaced the jack-knife found formerly in the hands of every Yankee; but the piano succeeded the accordion.

Was this a faithful picture?

We know that Tedesco was the rage in Boston; that tickets for her performances were sold at a high premium.* Mr. Comettant tells us that a mint julep is made with Madeira as a basis; that a sling is a species of cocktail; that "half-and-half" is half water and half brandy, and that a once popular drink, "the thorough knock-me-down," is to be translated into French "casse poitrine." He saw and heard strange things even in Boston. "An American assured me—and I have no reason to doubt his word—that he called daily on a young lady in Boston at her home. He never met her parents, and they never

*Col. William W. Clapp wrote in his "Record of the Boston Stage" (Boston and Cambridge, 1853), apropos of the first appearance here of the Havana Opera Company at the Howard Athenæum in 1847: "The auctioneer was early invoked to aid in distributing chances for the rich musical lottery . . . and premiums frequently ran to a ridiculous excess. Parquette seats in the 'Ernani' soon went up to $1.50 and $1.75 advance on the original 50 cents; and in some other instances, when Tedesco appeared, the seats commanded $4 to $5 premium. . . . The pecuniary result of this first season was a net profit of $12,000, and the honors paid to Fortunata Tedesco attained their greatest excess in the casting at her feet of a warm admirer's hat and cane, in token of his own entire prostration."

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questioned his visits. She had not found it proper to present her young friend to her family, and the family, in a spirit of individual liberty, had not demanded acquaintanceship. The father and mother often gave up the parlor to their daughter and withdrew whenever the visitor came to spend the evening."

***

The artist's opinions are naturally shaped more or less by his or her success. A European reputation is too often an affair of the cable, and we have learned to listen before we applaud. A singer may be puissant at Berlin or Bayreuth, and yet fail at the Metropolitan or Boston Theatre. A pianist may be characterized by German critics as the greatest interpreter of Beethoven, and—perhaps he suffers a sea-change—he is found dry and dull at Symphony or Carnegie Hall. The violinist that excites applause at Helsingfors or London may not quicken the pulse or soften the heart in Chicago or Philadelphia. The visitor, remembering the friendly audience, the admiring critics at home, pronounces American hearers unappreciative, ignorant.

The visitor, often unacquainted with the language, is disconcerted by American manners and customs, and, when he is not artistically or pecuniarily successful, he recounts his grievances in formulating judgment on purely artistic matters. The rooms and the cars are overheated; he may not find food and drink after 11 P.M., or he is in a town where prohibition reigns; he is disturbed by the bustle and rush; the streets are noisy; some one in an adjoining room objects to practice late at night; therefore we are all uncivilized beings and do not understand music. A naturally reserved audience recalls him only twice after the performance of a concerto; in Milan he was recalled sixteen times. The opera singer at St. Petersburg received necklaces, bracelets, rings, a tiara, at the end of her engagement; the American audience cares nothing for art.

It has long been an accepted tradition in European cities that Barnumism rules supreme throughout this country. The high prices paid singers and players, the enormous sums gained by a Paderewski, the ingenious devices and the inflamed rhetoric of American and passionate press agents, the stories told by the disappointed after their return,—

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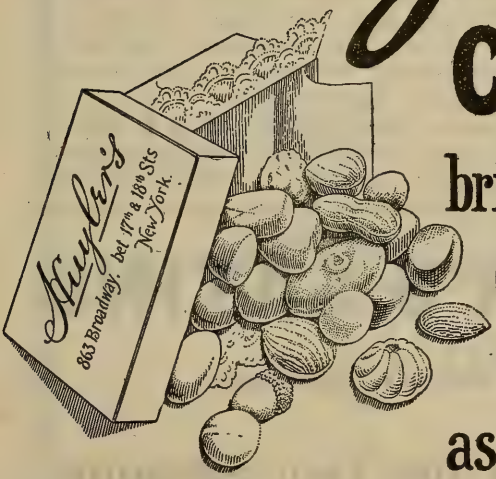

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these facts and fancies all tend to keep the tradition alive. It would be next to impossible to persuade an intelligent German conductor or critic of the admirable qualities of the Boston Symphony or the Chicago Orchestra. He might after a severe struggle refrain from saying, "Humbug." He would surely look upon his informant as an enthusiastic American of little experience, blowing a patriotic blast.

Nor is the visitor always to be blamed if he thinks American pretensions are without solid foundation. Outside of the largest cities there are few orchestras well equipped and respectable in routine. Often he suffers by reason of inadequate accompaniment; often his engagements prevent him from hearing the best we have to offer. He plays in towns where, unknown and poorly heralded, he is heard only by a few, curious and uncritical. Or a singer from a great and subsidized opera house is amazed at the inadequate and careless stage management at the Metropolitan. She wonders at the applause of the audience, at the good nature of the critics, and says truthfully: "This would not be tolerated in a German theatre of the second rank." She learns that the public is interested chiefly in the singers as individuals; that pyrotechnics and rant compel applause that causes the pillars to shake; that the subtle composition of a part and the gradual crescendo of dramatic interest to a superb climax pass unnoticed. Devoted to her art, she, too, soon believes us a nation of barbarians, and, in some instances, even the dollars do not tempt her to return.

Even the most intelligent visitors often reason from the particular to the general. They also forget that in this country, comparatively new and recently mighty, there have been no long line of rulers

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interested in music, no succession of princes ready to support opera or orchestra, no generations of composers, chapel-masters, organists deeply versed in their art. For years this people was busied in making a nation. It had no time, no money, for the luxuries and the graces, except possibly in one or two cities, in which men and women of foreign descent exerted influence. The country as a country was not musical. The traditions were against music, except as an aid in worship. There was a prejudice against opera, operatic singers, and all fiddlers. The advance of late years has been enormous, but such an advance is necessarily somewhat feverish and superficial. Money can bring singers and players and conductors across the Atlantic every season; it cannot, as in the twinkling of an eye, make a public musical throughout the land or in one city. And there are some who think that art is not for the great public, even in Paris or London or Berlin; that art in all its beauty can be thoroughly appreciated and understood only by comparatively few.

SUITE, "PEER GYNT," OP. 46 . . . . . GRIEG.

Grieg, like Chopin, Dvořák, and Tschaikowsky, gets his inspiration from national sources. It came, however, with his maturity; for, though born in Norway, his early studies were conducted for the most part in Germany, and gave no distinct premonition of their future trend. Ole Bull may be said to have discovered Grieg; for it was he who, on hearing the boy of fifteen play the pianoforte, insisted that he be sent at once to Leipzig, where he remained four years. After Leipzig, Grieg visited Copenhagen, then the literary and æsthetic centre of Scandinavia. Here, in 1863, when he was twenty years old, began his first serious acquaintance with the folk-songs of his people, from

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whose tender melancholy he has not since been parted. The influence and companionship of Richard Norkraak, a composer of great promise, who died young, must not be overlooked in tracing the development of Grieg's individuality. What came of their friendship Grieg has himself told: "The scales suddenly fell from my eyes when first I learned through him to understand Norwegian folk-melodies and my own nature. We united ourselves against the mingled Gade-Mendelssohn weakly-effeminate Scandinavianism, and struck out with enthusiasm into the new pathway which the Northern school is at present pursuing." Norkraak's songs, Kjerulf's romances, Ole Bull's "Visit to the Sater," and afterwards Björnson's poems and the dramas of Henrik Ibsen have had an ineffaceable influence on Grieg's music.

The dramatic poem of "Peer Gynt" was written by Ibsen in 1867,—a midway period in the career of one who is now occupying a share of the cultivated world's attention. This synopsis of the poem, or allegory, is presented: "The character of Peer Gynt is taken from one of the Norwegian folk-legends. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were once well-to-do people; but the father is now dead, and the mother and son are living in great poverty. The lad is full of great ideas, and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her.

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During the night, he wanders about, and meets with some frolicsome dairy-maids. He harbors at last in the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her death-bed. After her death, he sails for foreign climes, and lands, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts, he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily, and leaves him. Peer Gynt dreams about Solvejg, the love of his youth, who faithfully has been waiting for him, and to whose arms he at last returns, old and gray."

The suite played to-day is a reduction of the voluminous music Grieg composed for the production of the drama on the stage. The first movement, Daybreak, allegretto pastorale, is scored for small orchestra. The second, andante doloroso, consisting of four measured periods for muted strings, is a funeral march. The third, tempo di mazurka, is written for divided strings and triangle. The fourth, alla marcia e molto marcato, a somewhat grotesque march, is scored for full modern orchestra, and pictures the imps tormenting Peer Gynt.

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SYMPHONY IN D MAJOR, NO. 2, OP. 36. LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness; which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. It was at Heiligenstadt that he wrote the document known as "Beethoven's will," which,

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addressed to his "brothers, Carl, —— Beethoven," drips yew-like melancholy.

In this condition of gloom and despair, Beethoven wrote his second symphony, which is full of innocent pleasure, frank gayety, "pleasing badinage." As Berlioz says: "The first Allegro that follows the admirable Adagio is of headlong dash. The Andante"—Berlioz refers to the Larghetto—"is not treated in the manner of that in the First Symphony. The theme is not worked in canonic imitation, but a frank, pure song, exposed at first by the strings then ornamented with rare elegance by means of delicate figures, whose character never strays far from the sentiment of tenderness that is the distinctive feature of the chief thematic idea. There is a ravishing portrayal of innocent pleasure, which is scarcely shadowed by a few moments of melancholy. The Scherzo is as frankly gay in his capricious fancy as the Larghetto has been wholly calm and happy, because everything is smiling in this symphony."

How is it then with those who insist that music always reflects the mental condition of the composer?

In a sketch-book that is dated 1801–1802 the theme of the Larghetto appears as given to the horns.

The Symphony in D was first performed at a concert given by Beethoven at the Theater an der Wien, April 5, 1803. The other numbers of the programme were his oratorio, "Christus am Oelberge," First Sym-

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phony, Concerto in C minor for piano and orchestra. Certain pieces that had been rehearsed were omitted, that the concert might not be too long. The prices of admission were raised; some were doubled; the prices of the reserved seats were tripled. The receipts amounted to 1,800 gulden. The concert began at six o'clock. The rehearsal, which began at 8 A.M., was most unsatisfactory until Prince Karl Lichnowsky ordered cold meats, bread and butter, and wine to be brought in large baskets.

The reviews of the new works were few and cool. One critic declared in the *Zeitung für die elegante Welt* that the First Symphony was superior to the Second, because the First was written throughout with more spontaneity and ease, while the attempt in the Second to achieve something new and surprising was too evident. Another critic (1804) said many strange modulations should be cut out. Another, in 1805, wrote that the symphony was too long, the too frequent use of the wind instruments destroyed the effect of beautiful passages, the Finale was too bizarre, savage, noisy; but he admitted wealth of new thought, depth of knowledge, original expression, in this work of a powerful genius. Spazier likened the symphony unto a repulsive monster, a wounded serpent "which would not die, and in dying (in the Finale) still dealt vain but furious blows with his tail, stiffened by the last agony."

The symphony was published in 1804. It was arranged by Ries as a trio for piano, violin, and 'cello, and Beethoven revised it; by Ebers as a nonet; by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*; by Hummel as a quartet for piano, flute, violin, and violoncello.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings. It is dedicated to Prince von Lichnowsky.

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The first movement opens with a long introduction, Adagio molto, in D major, 3-4. It is rich in thematic material. A fortissimo unison in D minor hints strongly at a passage in the first movement of the Ninth Symphony. The first theme (violas and 'cellos) of the main body of the movement, Allegro con brio, in D major, 4-4. The subsidiary theme is in A minor, and the second chief theme is announced in A major by clarinets, bassoons, and horns, piano, answered in fortissimo by full orchestra. It is stated that Beethoven's fondness for themes of comparatively trifling importance is first observed in the free fantasia of this movement.

The second movement, Larghetto, A major, 3-8, is in sonata form. The melodious first theme is given out by strings alone and then repeated by wind instruments. A subsidiary follows immediately,—a plaintive figure in clarinet and bassoon. The antithesis of this theme leads to the key of E major, and the second theme appears, a melody in the violins, which is soon adorned by figuration. The free fantasia is long for a slow movement.

Scherzo: Allegro, D major, 3-4. The chief theme has its humors. The trio is colored by the wind instruments, and there are characteristic changes in tonality.

The finale, Allegro molto, in D major, 2-2, is a long and elaborately worked out rondo.

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PROGRAMME.

Weber . . . . . Overture to "Euryanthe"

Massenet . . . Aria, "Vision Fugitive," from "Hérodiade"

Saint-Saëns . Concerto in A minor, for Violoncello and Orchestra, Op. 33
Allegro non troppo. Allegretto con moto. Come prima.

Paine . . Ballet Music from the Opera "Azara": Three Moorish Dances
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II. Poco meno mosso.
III. Introduction: Allegretto quasi andante.
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Overture to "Euryanthe" . . . , Carl Maria von Weber.

(Born at Eutin, in the grand duchy of Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Oct. 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on Aug. 29, 1823. Weber began to compose the overture on Sept. 1, 1823, and he completed it at Vienna on October 19 of that year. He scored the overture at Vienna, Oct. 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn-out."

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half note is the metronomic standard indicated by Weber.

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After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

Weber wished the curtain to rise at this episode in the overtures, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying

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by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. But neither the stage-manager nor the eccentric poet, who at the first performance cried out, as the aisles were thronged, "Make room, make room for me, I say! I tell you, I am the poet! the poet!" was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress-rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns' "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.*

'Cellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda. The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bas-

* Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from Lo d n at Dresden (performed at Dresden, Dec. 14. 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe." The song for male voices, "At Weber's Grave," words by Wagner, was sung Dec. 15, 1844.

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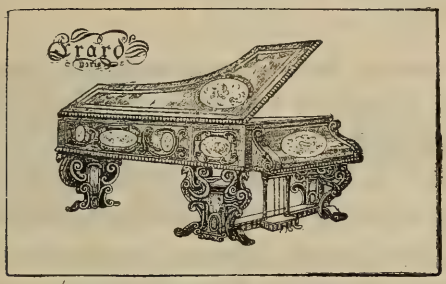

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"Euryanthe" was performed in New York at the Metropolitan Opera House as late as Dec. 23, 1887.

The Liederkranz of New York gave the first act in concert form, Dec. 1, 1884.

Mr. Rudolf Krasselt was born at Baden-Baden on Jan. 1, 1879. He studied the violoncello with Klengel at Leipsic, and his first appearance in public was at Baden-Baden when he was thirteen years old. He has been connected with the Rostock Theatre, the Philharmonic Society of Berlin, and the orchestra of the Vienna Court Opera. He was at one time the 'cellist of the Krasselt Quartet: the other members were his father, Gustav, viola; his brother Alfred, violin; and his sister Jenny, piano, who died four years ago.

Concerto for Violoncello, in A minor, Op. 33.

Camille Saint-Saëns.

(Born at Paris, Oct. 9, 1835; still living at Paris.)

This concerto was composed in 1872 and published in 1873. It was

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first played at a Conservatory Concert, Jan. 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, Feb. 17, 1876. Mr. Schroeder played it here at Symphony Concerts, Nov. 19, 1898, Jan. 10, 1903.

The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the 'cello. The orchestra develops it further against a counter-theme in the 'cello, which takes up the development again. The second theme, of a more melodious character (F major), is also given to the 'cello. There is only a short development. The working-out of the first theme is resumed, first in the 'cello, then in the orchestra. A new theme is introduced by way of episode, allegro molto, F major. The two chief themes are again used in development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo 'cello enters with another dance theme. These themes are developed, the minuet in the orchestra, the slow waltz in the 'cello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

*August Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles (1865–71), returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. Since his retirement he has lived at Niort, where he collects and repairs old instruments and writes books. His chief works are "Quelques Considérations sur la Lutherie" (1890), "Souvenirs d'un Musicien de Province" (1896), "Notice Historique sur les Instruments à Cordes et à Archet" (1898), "L'Art du Luthier" (1903). Tolbecque offered his collection of instruments to the French government for the Paris Conservatory, but there was some delay in appreciation, and the Belgian government secured the instruments. Tolbecque at once began to make another collection.

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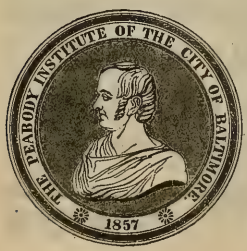

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Saint-Saëns's second violoncello concerto, Op. 119, was published early in 1903. It is dedicated to Joseph Hollmann,* and was played by him at a Lamoureux concert at Paris, March 8, 1903. The critics found the work inferior to the first concerto, and made for a virtuoso's holiday.

Ballet Music from the Opera "Azara": Three Moorish Dances.

John Knowles Paine.

(Born at Portland, Me., Jan. 9, 1839; now living at Cambridge, Mass.)

"Azara," an opera in three acts, libretto and music by John Knowles Paine, professor of music at Harvard University, has not yet been produced. The libretto was published at Cambridge in 1898; the pianoforte and vocal score, with a German text by Carl Pflueger, was published in 1901.

There was a concert performance of portions of "Azara" at Chickering Hall, May 7, 1903. An aria, "Softly the Balmy Zephyr," was sung by Mrs. Rice at a Cecilia Concert, Feb. 4, 1902. The "Moorish Dances" were played by the Chicago Orchestra at Chicago, Theodore Thomas conductor, Oct. 27, 1900.

This ballet music, played here at a Symphony Concert, March 10, 1900, is the third scene of Act III. The stage directions are as follows:

*Hollmann was born at Maastricht, Oct. 16, 1852, and was a pupil of François Servais at Brussels. He is known as an eminent virtuoso throughout Europe, and he visited the United States in 1892–93. He played in company with Johannes Wolff, violinist, at the Hollis Street Theatre, Boston, Dec. 15, 22, 29, 1892, Jan. 5, 1893.

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First dance, Allegretto animato, G minor, 2-4. A dance motive,

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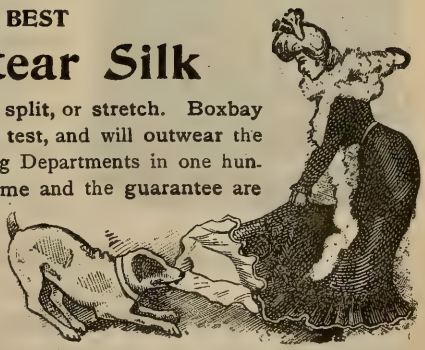

first given out by the bassoon, is developed and elaborated with varying instrumentation. This dance, as well as the second, is scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, kettledrums, triangle, tambourine, cymbals, strings.

The second dance, Poco meno mosso, G major, 2-4, is in the nature of a trio to the first. A theme of oriental character, sung by the English horn, is developed. A lively little theme is derived from it. There is a return to the key of G minor, and there are new developments of the theme of the first dance.

The third dance begins with an Introduction, Allegretto quasi andante, 4-4. There is a series of modulations from G minor to A major with arpeggios and glissandos for the harp and recitative for clarinet. The main body of the movement, Allegretto con moto e grazioso, A major, 3-4, includes the development of three themes: the first announced in A major (although the first chord is that of A minor) by the strings; the second in F major, strings and wind; the third, a cantabile melody in A-flat major, is sung by clarinets, horn, trumpet, strings. This dance is scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, triangle, tambourine, cymbals, harp, strings.

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"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets to composition. There are operas by Canepa, Capecelatro, Schliebner, which bear his name; there are other

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operas in which he is introduced; there are songs, as Raff's "David Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room, drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

A great Englishman had visited the scene before Mendelssohn, and had been moved to poetic thought. Mr. James Boswell records in "The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.": "We surveyed that part of the palace appropriated to the Duke of Hamilton

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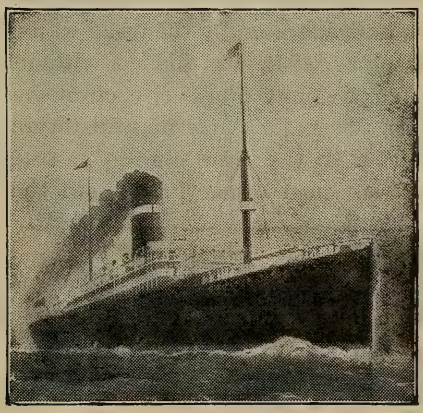
as Keeper, in which our beautiful Queen Mary lived, and in which David Rizzio was murdered and also the State Rooms. Dr. Johnson was a great reciter of all sorts of things, serious or comical. I overheard him repeating here, in a kind of muttering tone, a line of the old ballad, 'Johnny Armstrong's Last Good-night':—

" 'And ran him through the fair body!' "

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the piano fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the cauld, cauld blast," and probably the piano fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I



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contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." Here enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

The "Italian" symphony was finished, and it was performed in London in 1833. But the "Scotch"? Mendelssohn might have written on the manuscript the lines that Coleridge added to "The Three Graves," —"*Carmen reliquum in futurum tempus relegatum.* To-morrow! and to-morrow! and to-morrow!" But the to-morrow of Mendelssohn came.

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and Psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished early in 1842 at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity of ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds: "The audience was most respectful toward the

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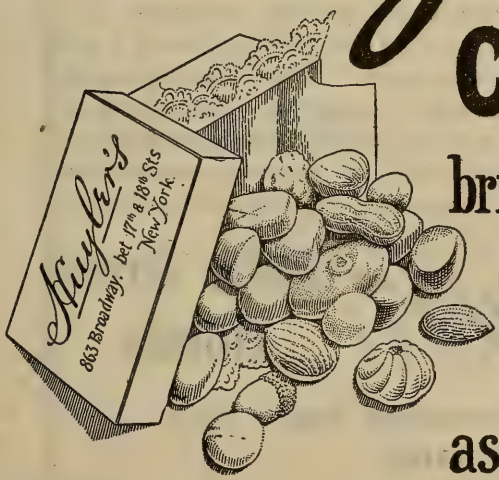

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composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Bach, the applause was livelier and more general. The first performance in London was at a Philharmonic Concert, June 13, 1842. Mendelssohn conducted the whole concert; Thalberg played fantasias from themes on operas; and Mr. George Hogarth tells us that "the room was crowded to overflowing with the élite of our artistic society." The first performance in Paris was at a Conservatory concert, Jan. 14, 1844. Habeneck led. The programme was a curious mixture:—

New Symphony . . . . . *Mendelssohn*
Sanctus and Benedictus from Mass in B-flat (Chorus) . . . . . *Haydn*
Concertino for Trombone . . . . . *David*
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Symphony . . . . . *Haydn*

Stephen Heller reviewed the work in the *Revue et Gazette Musicale.* His article was most appreciative and sympathetic. He began: "It is difficult if not impossible to give an exact and faithful idea of a work of this breadth by dissecting the movements. There is nothing so dry and dismal as to quote this or that chord, this or that measure or modulation. As for melodic thoughts, how can they be defined or explained?" He then reviewed the work at length without pedagogic precision and

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without undue exuberance of rhetoric. We learn from him that the audience was "slightly bewildered" by the originality of the symphony, that some of the hearers regarded the composer as a revolutionary. The portions that pleased immediately were the first movement, the beginning of the Adagio, the Finale. Heller spoke of the "mysterious murmur of the orchestration, that was also characteristic of the overture, 'Fingal's Cave.' "

The first performance in the United States was at New York by the Philharmonic Society, Nov. 22 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini, there were arias by Rossini and Mercadante, a harp solo; and Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

The first performance in Boston was by "The Academy of Music" at the Melodeon, Nov. 14, 1846. G. J. Webb was the conductor, and William Keyzer the concert-master. The programme was as follows:—

Overture Guerrière (first time in Boston) . . . . . *P. Lindpaintner*
(With cornopean obbligato.)

Aria, "Salut à la France" . . . . . *Donizetti*
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Cavatina, "Mi parche un lungo secolo" . . . . . *Coppola*
MLLE. DE LA REINTRIE.

Overture, "Fille du Régiment" . . . . . *Donizetti*

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One of the leading newspapers reviewed the concert. Two lines were given to the new symphony, and forty to the young singer who appeared for the first time.

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830-32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second,

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whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Did the composer of "Fingal's Cave," the Italian symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the reproach of programme music? Mr. Stratton, in his excellent Life of Mendelssohn (1901), does not tarry over the question: "When Schubring told him that a certain passage in the 'Meeresstille' overture suggested the tones of love entranced at approaching nearer the goal of its desires, Mendelssohn replied that his idea was quite different; he pictured some good-natured old man sitting in the stern of the vessel, and blowing vigorously into the sails, so as to contribute his part to the prosperous voyage. Of course that was said as a joke"—it must be remembered that Mr. Stratton's book is addressed to an English public—"and to stop inquiry; for Mendelssohn hated 'to explain' his music."

Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard on that occasion moved him to composition. At Edinburgh—but let George Hogarth, who was then his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe—feudal retainers of the

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chiefs of clans, pipers of Scottish regiments, etc.—contend for prizes in the presence of a great assemblage of the rank and fashion of the northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike—is familiar to every amateur."

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practitioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the

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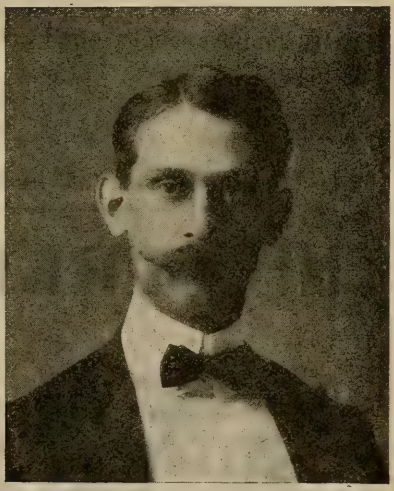

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Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

There was no thought of slavish imitation or direct attempt at musical portraiture in Mendelssohn's mind. That ultra-fastidious man would have shuddered at the apparition of a bagpipe in the orchestra and the glad answering cry from the audience, "Why, that's Scotland," just as he would wonder to-day at Hans Huber with his symphony in E minor entitled "Böcklin," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt he remembered the haunted room, the chapel, the sky, the spirit of the pipers,—all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch" symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse:—

> "But I have dreamed a dreary dream,
> Beyond the Isle of Skye;
> I saw a dead man win a fight,
> And I think that man was I";

there is the thought of "old, unhappy, far-off things, and battles long

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ago"; but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood and colored his expression. That Mendelssohn in this symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt; but he makes the impression, he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who heard that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

Ambros, one of the most cool-headed of writers about music, finds this "Scotch" symphony "a beautiful enigma requiring a solution." He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first Allegro, the gently sorrowful and solemn march-movements in the Adagio, the violent conflict in the Finale? These rinforzatos in the bass sound almost like the roaring of a lion, with which we might fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo,—we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty in the Woods, or Cinderella, or Schneewittchen" ("The Boundaries of Music and Poetry," translated by J. H. Cornell). And how far we are from Scotland and Rizzio and bagpipes!

***

The symphony, dedicated to Queen Victoria, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, kettledrums, and strings. The last movement is sometimes called "The Gathering of the Clans."

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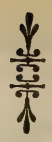

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Smetana . . . . . Overture, "The Bartered Bride"

Verdi . . . . . Aria, "Credo," from "Otello"

César Franck . . . . Symphonic Poem, "The Wild Huntsman"

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   Allegretto.
IV. Orgy of Brigands: Recollections of the preceding scenes:
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OVERTURE TO THE OPERA, "THE SOLD BRIDE."

FRIEDRICH SMETANA.

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866. The overture was played in Boston for the first time at a Symphony Concert, Dec. 31, 1887. It has also been played at these concerts, March 23, 1889, Jan. 15, 1898, March 10, 1900.

The overture, which, according to Hanslick, might well serve as prelude to any comedy of Shakespeare,—and indeed the overture has been entitled in some concert-halls "Comedy Overture,"—is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major,

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and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

The story of the opera is a simple one. The peasant Micha has two sons. Hans, the son by Micha's first wife, has been compelled by the intrigues of his step-mother to leave the village, while her son, Wenzel, a foolish, stuttering fellow, stays at home and is coddled. The marriage-broker, Kecal, wishes to make a match between Wenzel and Marenka, the daughter of a peasant, Kruschina, who had already agreed with Micha that their children should wed. But Marenka is in love with a stranger who is said to have come from afar. This stranger is Hans, who is able to remain incognito until the end. The broker wishes to get rid of this rival, and he offers him money. Hans outwits him, for he introduces in the agreement the sale of the maiden Marenka, betrothed to "the son of Micha," and all, even Marenka herself, understand this son to be Wenzel, until at the very end Hans reveals himself to his parents and sweetheart.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck, when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, Nov. 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori Cechach," or "Die Brandenburger in Böhmen,"—but it was not performed until Jan. 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was improbable, undramatic ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had

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grown up in closest intimacy with his love of the soil, with the life-songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus, a song, and a ballet. The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant;* so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at

* Also known as the "sedlák" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

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Vienna in 1892 (June 1).* As Hlavác says (Englished by Josephine Upson Cady): "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in the 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true

*Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died lately at Prague at the age of sixty-three.

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in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita'* or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

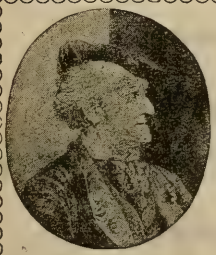
The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (1,200 florins), many enviers and enemies.

It was announced last summer that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of this season. Mr. Charles Henry Meltzer has Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. But the opera is not yet in rehearsal.

***

The other operas of Smetana are "Dalibor," serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, Nov. 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, Sept. 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, Oct. 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should

* "Mala Vita," opera by Umberto Giordano (Rome, Feb. 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, Nov 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.



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not mislead one: the librettos include serious, even tragic, situations, thus, the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, Nov. 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

***

The reader interested in Czech music and musicians is referred to "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* and the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900).

"The Wild Huntsman," Symphonic Poem.

César Auguste Franck.

(Born at Liége, Dec. 10, 1822; died at Paris, Nov. 8, 1890.)

"Le Chasseur Maudit," composed in 1883, was played for the first time at a Pasdeloup concert in Paris, Jan. 13, 1884. It was played for the first time in the United States at Cincinnati, Jan. 29, 1898. The first performance in Boston was at a concert of the Chicago Orchestra, Theodore Thomas conductor, in Music Hall, March 26, 1898. The work was played here at a Boston Symphony Orchestra Concert, March 2, 1901.

The composition is based on Bürger's ballad, "Der wilde Jäger" (1785?), and the argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

"'Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

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"Suddenly the Count is alone; his horse refuses to go on; the Count would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: 'Sacrilegious man,' it cries, 'be forever hunted by Hell!'

"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

The symphonic poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass tuba, a set of 3 kettledrums, 2 bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; and the infernal chase.

The symphonic poem begins Andantino quasi allegretto, G major, 3-4, with a horn theme, which in various forms is heard throughout the composition. 'Cellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns sound in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An unearthly

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voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The Infernal Hunt. New motives are added to the chief theme, and much use is made of the Count's wild horn call.

***

The legend of the Wild Hunter and the Wild Chase is old and widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796): one Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
Well may I guess, but dare not tell;
The right-hand steed was silver white,
The left, the swarthy hue of hell.

The right-hand Horseman, young and fair,
His smile was like the morn of May.
The left, from eye of tawny glare,
Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell.

It's a Fownes'

That's all you need to know about a glove.

The Wildgrave flies o'er bush and thorn,
With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
And "Hark away, and holla, ho!"

Some folk-lorists go back to Orion and claim that he was the original Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was "*Das wüthende Heer.*" The devil was accompanied in the mad flight by this giant.

In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night.

The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." And

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now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din.

The hero in the Sölling walked in the paths of righteousness, but, about to die, he prayed that for his share of heaven he might hunt until the Day of Judgment. His prayer was granted. He is a tall man on a white horse.

In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws. He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths.

In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. And he is kindly disposed.

But it is not safe to benefit by the kindness of the Wild Huntsman, for once, as a benighted hunter heard the chase go by, he cried: "Good sport, Falkenburgh!" A hoarse voice answered: "Dost thou wish me good sport? Then thou shalt share the game." And there was thrown at him something that looked like carrion. The hunter lost two of his best horses soon after, and he himself was never strong again.

At Meissen, Hans Jagenteufel, booted and spurred, in a long gray coat, with a bugle but no head, rides a gray horse.

Eberhart, Count of Wirtemburg, met a spectre in the woods who was undergoing punishment: for four hundred and fifty years he had chased a stag that he could not overtake, and the face of this huntsman was "like unto a wrinkled sponge."

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In the forest near Bidshausen the Wild Huntsman appears once in seven years.

At Golmbach a peasant mocked Hackelberg's cry. Some one snatched at his cap; his face began to swell, and the next day he died.

Dame Holda, or Holle, was at first a lovely, amiable goddess; but she became a temptress of men, and held her court in the Horselberg, near Eisenach. In the fifteenth and sixteenth centuries she was transformed into Dame Venus, dwelling in state and splendor in the Venusberg. From a beneficent goddess she became a wanton in league with Satan. She was still beautiful in front, but she had a tail behind, as the master whom she served; "to go with Holle" was to join a witch party; and at last she was an ugly old woman, long-nosed, snag-toothed, with bristling, thickly matted hair. All children that die unbaptized go to Holda, and they shriek behind her when she rides, clothed and in a coach, in company with the Wild Huntsman and Wotan.

A spectral hunter haunted the forest of Fontainebleau. "*Le Grand Veneur*" was a tall, grisly man surrounded with hounds. He once came so near the palace that the attendants went out to meet the king returning from the chase, and he showed himself to Henry IV. shortly before the assassination. In 1598 Henry heard horns and hounds in the forest. The Comte de Soissons went to investigate, came back trembling, and said: "Sire, I can see nothing; but I hear horns and hounds." The king replied: "It's sheer illusion, then." But a dark and sombre man appeared suddenly and cried to Henry: "You wish to see me; here I am."

Boccaccio, in the Decameron (Fifth Day, eighth novel), tells of a gloomy knight who pursued on horseback and with mastiff a beautiful woman, for whom he killed himself; and he is doomed to pursue and murder her; and in a little time she rises "as though she had never been dead, and renews her miserable flight."

There is King Arthur's hunt; there is the Gronjette; there is a ghostly chase in the wilds of Ross-shire,—the legend is found in many European countries.

Gods and goddesses of heathen time, thus busied in war or hunting,

---

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rode in the air; and in later and Christian years they were turned into princely oppressors or blasphemers of legendary character.

And thus did the superstitious explain strange sounds of nature. Charles Reade, in "Put yourself in his Place," describes the cry of the Gabriel hounds at night as they ran far up in the air over the heads of the appalled listeners; but he does not tell the legend. Now the Gabriel hounds in Durham and Yorkshire are monstrous human-headed dogs, who run before their master in the upper air, and will run till the Judgment Day with him who hunted on Sunday. Wordsworth refers to them in a sonnet: "He the seven birds hath seen, . . . Seen the Seven Whistlers . . . and oftentimes will start—For overhead are sweeping Gabriel's Hounds Doomed, with their impious Lord, the flying hart To chase for ever." There is the "Gabriel-ratchet," the warning of approaching death to the hearer. A sportsman was so "inordinately fond of the pleasures of the chase, and so jealous about the hounds who had ministered to them, that on his deathbed he gave orders that they should all be killed and buried with him, that no one else should benefit by them as he himself would be no longer able." Others say that the Gabriel-ratchet comes from the souls of unbaptized children doomed to flit about their parents' houses.

> The wild gander leads his flock through the cool night;
> *Ya-honk!* he says, and sounds it down to me like an invitation;
> (The pert may suppose it meaningless, but I listen close,
> I find its purpose and place up there toward the wintry sky.)

These wild geese, in whose cry Walt Whitman found a purpose, are the Gabriel hounds of the superstitious English. And so the cry of the sea-fowl at Schonen is called "*Odens jagt*" and feared.

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delight in "Der Freischütz," at the sight of the Wild Huntsman, chasing madly over the Wolf's Glen and Max and Caspar, with the infernal chorus, "Joho, wau wau, ho! ho!" between the casting of the fifth and the sixth bullets?

The following passage from Thomas De Quincey's essay on "Modern Superstition" (Blackwood, April, 1840) may be quoted here in illustration:—

"In this world there are two mighty forms of perfect solitude—the ocean and the desert: the wilderness of the barren sands, and the wilderness of the barren waters. Both are the parents of inevitable superstitions—of terrors, solemn, ineradicable, eternal. Sailors and the children of the desert are alike overrun with spiritual hauntings, from accidents of peril essentially connected with those modes of life, and from the eternal spectacle of the infinite. Voices seem to blend with the raving of the sea, which will for ever impress the feeling of beings more than human; and every chamber of the great wilderness which, with little interruption, stretches from the Euphrates to the western shores of Africa, has its own peculiar terrors both as to sights and sounds. In the wilderness of Zin, between Palestine and the Red Sea, a section of the desert well known in these days to our own countrymen, bells are heard daily pealing for matins or for vespers from some phantom convent that no search of Christian or of Bedouin Arab has ever been able to discover. These bells have sounded since the Crusades. Other sounds—trumpets, the Alala of armies, etc.—are heard in other regions of the desert." And De Quincey quotes from Marco Polo, who speaks of Eastern or Tartar deserts: "If, during the daytime, any person should remain behind until the caravan is no longer in sight, he hears himself unexpectedly called to by name, and in a voice with which he is familiar. Not doubting that the voice proceeds from some of his comrades, the unhappy man is beguiled from the right direction; and, soon finding himself utterly confounded as to the path, he roams about in distraction, until he perishes miserably. . . . Marvellous, indeed, and almost passing belief, are the stories reported of these desert phantoms, which are said at times to fill the air with choral music from all kinds of instruments, from drums, and the clash of arms." It is

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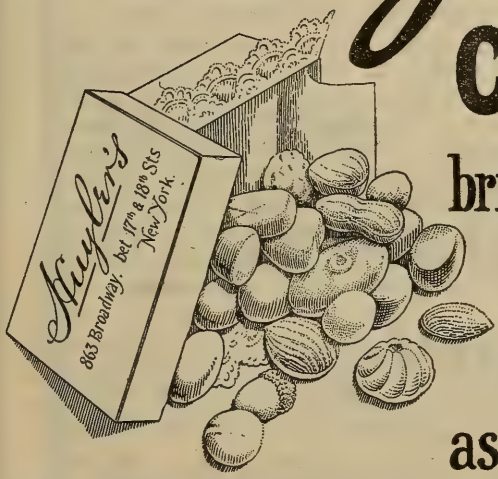

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from the account of these desert traditions that Milton is supposed to have derived the passage in "Comus":—

> "Of calling shapes, and beckoning shadows dire,
> And aery tongues that syllable men's names
> On sands, and shores, and desert wildernesses."

***

The Wild Hunt is pictured in music in the third movement of Raff's Symphony No. 3, "In the Woods" (composed in 1869); and the legend suggested these works: "Die wilde Jagd," opera by Jos. Triebensee (Budapest, March, 1824); "Der wilde Jäger," opera by Hieronymus Payer (Vienna, 1806); "Der wilde Jäger," opera by V. E. Nessler (Leipsic, 1881); "Der wilde Jäger," cantata by M. J. Beer (Olmütz, 1888); "Der wilde Jäger," opera by A. Schulz (Brunswick, 1887); "Hackelberends Begräbnis," by Müller-Reuter, choral ballad, 1902; and, in a way, the scene, "La Chasse Fantastique," in Act II. of "Saint Julien l'Hospitalier," by Camille Erlanger (Paris, 1894–96).

"Harold in Italy," Symphony in Four Movements, with Alto Solo, Op. 16 . . . . . Hector Berlioz.

(Born at Côte-Saint-André, Dec. 11, 1803; died atParis, March 9, 1869)

This symphony was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, Nov. 23, 1834. Girard* conducted. The programme included, in addition to the symphony, the overture to "Waverley"; a trio with chorus and orchestra from "Benvenuto Cellini"; "La Captive" and "Jeune Pâtre breton," sung by Marie Cornelie Falcon, then the glory of the Opéra, who suddenly and tragically lost her voice before she was thirty, and died in 1897, fifty years after her enforced retirement; a fantasia by Liszt on two themes of "Lélio," played by the composer; and a violin solo by Ernst. Chrétien Urhan† played the solo viola in the symphony.

* Narcisse Girard (1797–1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra buffa and of the Feydeau, of the Opéra-Comique, 1837–46; of the Opéra, 1846–60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Mes Mémoires," by E. M. E. Deldevez (Le Puy, 1890).

† Chrétien Urhan was born at Montjoie, Feb. 16, 1790. He died at Belleville, Nov. 2, 1845. As a child he played several instruments and composed. The Empress Josephine took him under her protection in 1805, and put him under the care of Lesueur. Admitted to the orchestra of the Opéra in 1816, he became one of the first violins in 1823, and afterward the solo violinist. He was famous for his mastery of the viole d'amour, and Meyerbeer wrote for him the obbligato to Raoul's romance in the first act of "The Huguenots." Urhan also revived the use of the violon-alto. He was for years the most famous viola player in Europe. He com-

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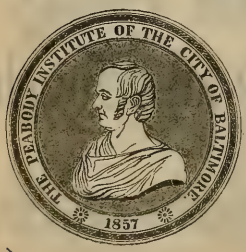

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The first performance of the symphony in this country was at New York, May 9, 1863, under the direction of Theodore Thomas, with E. Mollenhauer, solo viola. The first performance in Boston was by Mr. Thomas's orchestra, Oct. 28, 1874, when Ch. Baetens was the solo viola.

Berlioz tells the origin of this symphony in his Memoirs. His Symphonie Fantastique (first performed Dec. 5, 1830, then revised and produced Dec. 9, 1832) was played at his concert at the Paris Conservatory, Dec. 22, 1833, with great success. "And then to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen, and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!* . . . Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvellous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.' 'Yes, indeed,' I answered, 'your proposition flatters me more than I can tell, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no, I insist,' said Paganini, 'you will succeed; as for me, I am too sick at present to compose, I cannot think of it.'

posed chamber music, piano pieces, and songs, which were original in form to the verge of eccentricity. He was not only a musician of extraordinary gifts and most fastidious taste, he was one of the most singular of men,—"a short man, almost bent double, if not absolutely humpbacked, and wrapt in a long light blue coat. His head reclined on his chest, he was apparently lost in deep thought, his eyes were invariably turned towards the ground." His complexion was ashen-gray, his nose was like that of Pascal. "A kind of fourteenth-century monk, pitchforked by accident into the Paris of the nineteenth century and into the Opéra." He was a rigorous Catholic; he fasted every day until six o'clock and never tasted flesh. Yet this ascetic, this mystic, worshipped dramatic music. "To give up listening to and playing 'Orpheus,' 'The Vestal,' 'William Tell,' 'The Huguenots,' etc., would have driven him to despair." He obtained a dispensation from the Archbishop of Paris, who could not refrain from smiling when Urhan asked his permission to play at the Opéra. To satisfy his conscience, Urhan always played with his back to the stage; he never looked at a singer or a dancer, at a piece of scenery or a costume. His dignity, honor, benevolence—he gave away all he earned—commanded respect and admiration. See "Sixty Years of Recollections," by Ernest Legouvé, Englished by A. D. Vandam, vol. ii. 210, 216–223 (London, 1893).

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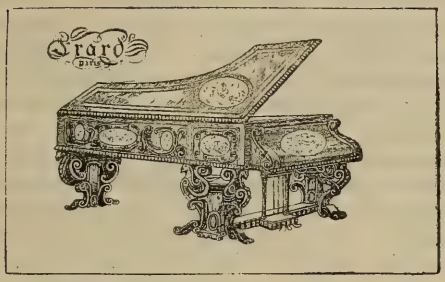

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Berlioz at first worked at a composition for viola and orchestra which should portray the last moments of Mary Stuart.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that! there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterward, suffering already from the affection of the larynx which ultimately killed him,* he went to Nice, and returned to Paris only at the end of three years.

"Since I then saw that my plan of composition would not suit him, I set myself to work in another way, and without any anxiety concerning the means to make the solo viola conspicuous. My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections

* Paganini died at Nice, May 27, 1840; he heard "Harold in Italy" for the first time on Nov. 25, 1838.

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left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, 'Harold en Italie.' As in the 'Symphonie Fantastique,' a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the 'Symphonie Fantastique,' the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development.* In spite of the complexity of the harmonic fabric, it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the March of Pilgrims in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then,

* Mr. W. F. Apthorp's note may here be of interest: "The solo viola part in 'Harold en Italie' has been compared to the 'Fixed Idea' in the 'Fantastic' symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the 'Fantastic' symphony) is a melody, a *Leitmotiv;* it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in 'Harold en Italie' is something quite different. Save in the first movement—which was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony."

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it obtained a complete success when it was performed for the first time at the Conservatory."

Berlioz wrote to Liszt in July, 1852, apropos of the latter's transcription of "Harold in Italy" for the pianoforte: "You will have to make many changes in your manuscript on account of the changes which I made in the score after your work had been completed. The third movement especially contains a mass of modifications, which I fear cannot be translated into pianoforte language; it will be necessary to sacrifice much. I beg of you not to preserve the form of the *tremolo arpégé* which you employ in the introduction, left hand; that produces on the pianoforte an effect contrary to that of the orchestra, and prevents the heavy but calm figure of the basses from being distinctly heard. . . . Do you not think that the part you give to the viola, a more important part than that in the score, changes the physiognomy of the work? The viola ought not to appear in the pianoforte arrangement otherwise than it does in the score. The pianoforte here represents the orchestra; the viola should remain apart and be confined to its sentimental ravings; everything else is foreign to it; it is present, but it does not mingle in the action."

***

The symphony is dedicated to Humbert Ferrand, the faithful friend of Berlioz from the youth to the death of the latter. The autograph score with Berlioz's changes was given by Berlioz to Auguste Morel, director of the Marseilles Conservatory, who in turn bequeathed it to his pupil, Alexis Rostand. The symphony is scored for 2 flutes (the first interchangeable with piccolo), 2 oboes (the first interchangeable with English horn), 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 1 ophicleide, cymbals, 2 tambourines, kettledrums, harp, solo viola, and strings.

The first movement is entitled "Harold in the Mountains: scenes of melancholy, of happiness and joy." It begins with a long introduction, Adagio, in G minor and G major, 3-4, which opens with a fugato on a lamenting and chromatic subject in sixteenth notes, first given out pianissimo by the basses, then taken up in turn by first violins,

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violas, second violins, while a chromatic counter-subject is played against it by wood-wind instruments. There is development until the full orchestra strikes fortissimo the full chord of G minor. The harp plays arpeggios, and the modality is changed to G major. The solo viola, Harold, sings the song that typifies the melancholy hero. This melody is developed and afterwards repeated in canon. The Allegro, in G major, 6-8, begins with free preluding, after which the solo viola announces the first theme, a restless melody, which is developed by viola and by orchestra. An abrupt change leads to a hint at the second theme in violas, 'cellos, and bassoons, but this theme enters in D major, and is announced by the solo viola. It is developed for a short time, and the first part of the movement is repeated. The free fantasia merges into the coda, which is quickened in pace until the tempo becomes twice as fast as at the beginning of the allegro.

Second movement, "March of Pilgrims, singing their Evening Hymn": Allegretto, in E major, 2-4. The chief theme is a simple march theme played by strings. The melody is now in the violins, now in the violas, and now in the basses. The development is constantly interrupted by a passage in repeated notes for wood-wind and second violins,—"the pilgrims muttering their evening prayer." The development is also represented by two bells, one in high B (flute, oboe, and harp), one in medium C (horns and harp). Some have found that the "prayer passage" is intended to represent the resonance of the C bell, but Berlioz was too shrewd an artist to give any panoramic explanation. This bell in C comes in on the last note of every phrase of the march melody, no matter what the final chord of the phrase may be; and, however a phrase may end, the next phrase almost always begins in E major. The Harold theme is introduced by the solo viola. There is a relieving episode in C major, the pilgrims' chant, "Canto religioso," a sort of a choral sung by wood-wind and muted strings against a contrapuntal march-bass, pizz. Harold's viola furnishes an arpeggio accompaniment. The march is resumed and dies away.

Third movement, "Serenade of a Mountaineer in the Abruzzi to his

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Mistress":* Allegro assai, C major, 6-8. This is a substitute for the traditional scherzo. It opens with a lively theme in dotted triplet rhythm for piccolo and oboe to an accompaniment in divided violas and long sustained notes in second oboe, clarinets, bassoons,—a reminder of the Italian *Piffarari.* The trio is based on a cantilena in C major for English horn and other wind instruments against an accompaniment of strings and harp. The solo viola (Harold) returns with the adagio theme, but the melody of the serenade is not interrupted. Harold's theme is re-enforced by violins and violas. There is a return of a short scherzo, which is followed by the reappearance of the serenade melody, now sung by solo viola, while the flute has the original viola melody.

Fourth movement, "Orgy of Brigands, recollections of the preceding scenes."† It begins with an Allegro frenetico in G minor, 2-2, which is soon interrupted by excerpts from the preceding movements played by the solo viola. There are reminiscences of the introduction, of the pilgrims' march, of the serenade, of the theme of the first movement, and then again of the introduction. Harold is at last silent, and the brigands have their boisterous say. The brilliant first theme is followed by a theme of lamentation in the violins. It is probable that when Berlioz referred to "brazen throats belching forth blasphemies," in his account of a performance led by him at Brunswick,‡ he referred to the thunderous conclusion theme. In the coda two solo violins and a solo 'cello "behind the stage" remind one for a moment of the pilgrims' march. Harold groans and sobs, and the orgy is resumed.

* See chapter xxxviii. of Berlioz's Memoirs for a description of Berlioz directing in the Abruzzi the serenade given by Crispino, who "pretended to be a brigand," to his mistress.

† Berlioz composed in 1830 a "Chanson de Brigands" to the text of Ferrand. This found its place in "Lélio," a lyric monodrama for orchestra, chorus, and unseen soloists, composed 1831–32, united with the "Symphonie Fantastique" to form "L'Épisode de la Vie d'un Artiste," and performed at Paris, Dec. 9, 1832. This "Chanson de Brigands" was published about 1835 under the title, "Scène de Brigands," arranged for the pianoforte by Ferdinand Hiller and dedicated to Mlle. Henriette Smithson.

‡ In the letter addressed to Heine which forms a chapter of Berlioz's Memoirs. This was in 1843. The statement published lately that Joachim in 1853 was the first in Germany to play the solo viola in the symphony is incorrect. The viola player at Brunswick in 1843 was Karl Friederich Müller (1797–1873), one of the four sons of Ægidius Christoph Müller and the first violin of the elder Müller Quartet. Berlioz thus described the performance: "In the finale of 'Harold,' in this furious orgy in which the drunkenness of wine, blood, joy

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and rage all shout together, where the rhythm now seems to stumble, and now to run madly, where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where they laugh, drink, strike, bruise, kill and ravish, where in a word they amuse themselves; in this scene of brigands the orchestra became a veritable pandemonium; there was something supernatural and frightful in the frenzy of its dash; everything sang, leaped, roared with diabolical order and unanimity, violins, basses, trombones, drums and cymbals; while the solo alto, Harold, the dreamer, fleeing in fright, still sounded from afar some trembling notes of his evening hymn. Ah! what a feeling at the heart! What savage tremors in conducting this astonishing orchestra, where I thought I found my young lions of Paris more ardent than ever!!! You know nothing like it, the rest of you, poets; you have never been swept away by such hurricanes of life: I could have embraced the whole orchestra, but I could only cry out, in French it is true, but my accents surely made me understood: 'Sublime! I thank you, gentlemen, and I wonder at you: you are perfect brigands!'" The "March of Pilgrims" had been played earlier in the trip, at Stuttgart and Hechingen; and the symphony without the finale was played at Mannheim, with the violin solo by one of the violas of the orchestra. The symphony was also played previously at Dresden with Karl Joseph Lipinsky (1790–1861) as solo viola. Joachim did play at Brunswick in a concert given by Berlioz, Oct. 25, 1853; but he played solos. See Berlioz's letter to Liszt of Oct. 26, 1853: "The excellent Joachim came to play two pieces at the concert yesterday, and was most successful. I applaud myself for having furnished the music lovers of Brunswick this good fortune, for they did not know him." Adolphe Jullien says Joachim was the solo viola in "Harold" at a performance led by Berlioz at Bremen, but he gives no authority for the statement.

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OVERTURE TO THE OPERA, "THE SOLD BRIDE."

FRIEDRICH SMETANA.

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866. The overture was played in Boston for the first time at a Symphony Concert, Dec. 31, 1887. It has also been played at these concerts, March 23, 1889, Jan. 15, 1898, March 10, 1900.

The overture, which, according to Hanslick, might well serve as prelude to any comedy of Shakespeare,—and indeed the overture has been entitled in some concert-halls "Comedy Overture,"—is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accom-

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panied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

The story of the opera is a simple one. The peasant Micha has two sons. Hans, the son by Micha's first wife, has been compelled by the intrigues of his step-mother to leave the village, while her son, Wenzel, a foolish, stuttering fellow, stays at home and is coddled. The marriage-broker, Kecal, wishes to make a match between Wenzel and Marenka, the daughter of a peasant, Kruschina, who had already agreed with Micha that their children should wed. But Marenka is in love with a stranger who is said to have come from afar. This stranger is Hans, who is able to remain incognito until the end. The broker wishes to get rid of this rival, and he offers him money. Hans outwits him, for he introduces in the agreement the sale of the maiden Marenka, betrothed to "the son of Micha," and all, even Marenka herself, understand this son to be Wenzel, until at the very end Hans reveals himself to his parents and sweetheart.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck, when they were guests of Liszt,—that the Czechs were simply repro-

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ductive artists. The opening of the Czechic Interims Theatre at Prague, Nov. 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibor Cechach," or "Die Brandenburger in Böhmen," but it was not performed until Jan. 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was improbable, undramatic, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

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When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus, a song, and a ballet. The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant;* so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says (Englished by Josephine Upson Cady): "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen

* Also known as the "sedlák" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died lately at Prague at the age of sixty-three.

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only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita'* or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (1,200 florins), many enviers and enemies.

It was announced last summer that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of this season. Mr. Charles Henry Meltzer has Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. But the opera is not yet in rehearsal.

***

The other operas of Smetana are "Dalibor," serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hu-

*"Mala Vita," opera by Umberto Giordano (Rome, Feb. 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, Nov. 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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bicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, Nov. 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, Sept. 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, Oct. 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus, the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, Nov. 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

***

The reader interested in Czech music and musicians is referred to "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* and the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900).

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Concerto in E-flat major, No. 1, for Pianoforte and Orchestra.

Franz Liszt.

(Born at Raiding, near Oedenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, Feb. 16,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, 2 bassoons, 3 trombones, kettledrums, triangle, cymbals, strings.

* This date is given by the biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, Feb. 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); chorus of Sylphs and Gnomes and Sylphs' Dance, from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (Feb. 25, 1855) also gives February 17 as the date.

† Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that she might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for the lessons. Her name was recorded in 1861–62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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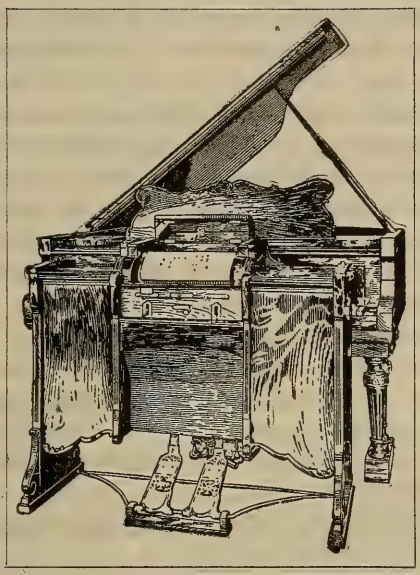

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The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died Feb. 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

"As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them, without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856–57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It

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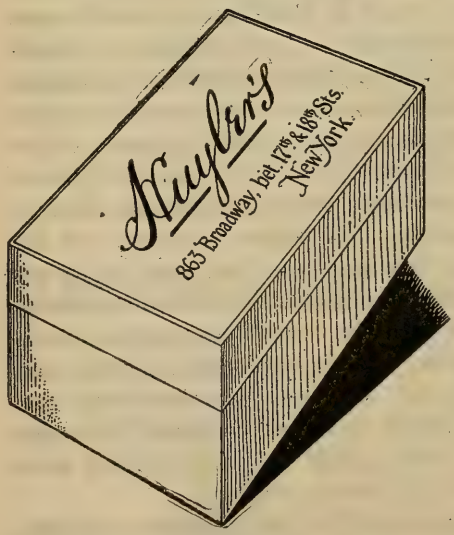

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was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna"). She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum* jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle

* For a long and learned discussion whether the sistrum should be included in the cymbal family see F. A. Lampe, "De Cymbalis veterum" (L. 1, c. 21, Utrecht, 1703).

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of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of women?

***

The concerto has been played at these concerts by Adèle Margulies (Oct. 17, 1885); Julia Rivé-King (Oct. 16, 1886); Adele aus der Ohe (May 21, 1887, Jan. 16, 1897); Paderewski (Nov. 19, 1895); Mark Hambourg (Jan. 24, 1903). It has been played in Boston by Rosenthal (his first appearance in the United States, Nov. 9, 1888), d'Albert (Nov. 30, 1889), Doerner (Feb. 18, 1892), and others, and even on a Jankó keyboard (Mathilde Rüdiger, Dec. 20, 1893).

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ROBERT VOLKMANN.

(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, Oct. 30, 1883.)

Volkmann wrote three serenades for string orchestra at Budapest in 1869–70. The first is in C major, Op. 62; the second in F major, Op. 63. The third, dedicated to Dr. Carl Jurenak, in D minor, was performed for the first time Dec. 8, 1871, at a Philharmonic concert at Hamburg. The first performance in Boston was by Theodore Thomas's orchestra (Mr. Louis Lübeck, 'cellist), Jan. 29, 1874.

The composer wrote on July 21, 1869, to his friend Heckenast: "I hope that this *genre*, since it appears as somewhat new and is my invention, will be known as a most grateful species of composition, although it perhaps does not answer to the name itself." As serenades these pieces have little in common with the classic serenade. The

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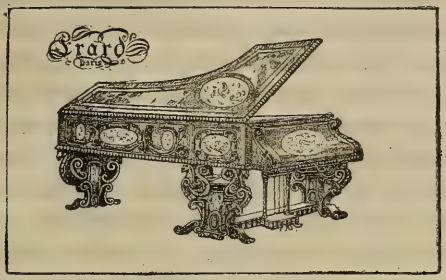

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instrumental *serenata*, or serenade of the eighteenth century, was originally night music performed in the open.

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, "*quod sub albam.*" And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be

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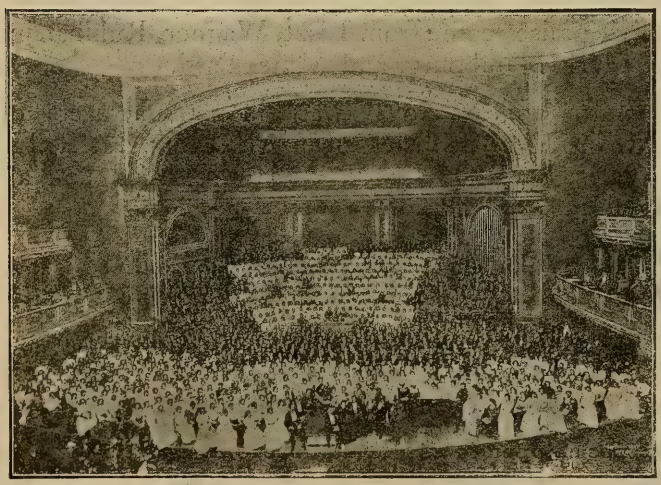

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called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets*.

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione*, or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Menuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc.

* Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

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The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. But Volkmann planned his serenades for concert-hall use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann seems to have been to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper;

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for it dissipates sadness, and produces affability and a sort of gentlemanlike joy." Yet the third serenade begins in doleful dumps.

***

The serenade begins Larghetto non troppo, 4-4, with a recitative for the solo violoncello without accompaniment. This is followed by a four-part passage for the strings. The recitative is in D minor; the response in full harmony is in D major. The violoncello monody returns in its original key, now accompanied by the other strings. A melody, andante espressivo, D major, is sung in alternate verses by the solo violoncello and the first and second violins in octaves. There is an unaccompanied cadenza for the violoncello, which ends with a return of its first sad phrase. This leads to a lively scherzando movement, prestissimo, F major, 9-8, which is followed by an Allegro non tanto, 3-4, in A major. These two movements are for all the strings, and the solo violoncello has only a subordinate part in them. A movement con fuoco, A minor, for all the strings, follows, and there is a return of the theme in A major. Another unaccompanied cadenza for the violoncello leads to a coda, in which the first Larghetto non

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troppo, violoncello phrase and the Andante espressivo, with its antiphonal stanzas for violins and violoncello, reappear, but in the inverse order. The serenade ends as it began.

***

This serenade has been played at Symphony Concerts in Boston, Feb. 7, 1885 (Mr. Giese); April 19, 1890 (Mr. Hekking); Oct. 28, 1893 (Mr. Schroeder). It was played at a Philharmonic concert, Nov. 21, 1879 (Mr. Fries).

***

Mr. Brockhoven finds in this work the influence of Schumann. "Schumann's portrayal of humor is essentially brought about by contrasts. We know from his literary works how he divided his personality into the dual characters of Florestan and Eusebius, the former representing the wild, stormy, and fantastic side of his nature, and the latter the tender, fervent, dreamy side. In Volkmann's music we find this character representation similarly expressed. Especially in the above-mentioned serenade is this clearly and effectively made use of. We are almost inclined to take it that Volkmann intended to personify Schumann in the dual characters of Florestan and Eusebius in this serenade, so distinct are the two representatives—violoncello and string orchestra." It is a pity that Volkmann could not have read this surmise; he might have been reminded of the man "of a

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meagre aspect with sooty hands and face, his hair and beard long, ragged, and singed in several places," seen by Captain Lemuel Gulliver at the grand academy of Lagado, the man who had been "eight years upon a project for extracting sunbeams out of cucumbers, which were to be put into vials hermetically sealed, and let out to warm the air in raw, inclement summers."

***

The late W. Beatty-Kingston met Robert Volkmann at Budapest in 1867. "A glance at the great Hungarian composer sufficed to convince any observant person that he had before him a man of sorrow, acquainted with grief. His bowed shoulders and sad, lustreless eyes told a tale of excessive application, toil at the desk, and immoderate consumption of 'midnight oil.' A heavy, drooping, grizzled moustache enhanced the melancholy expression of his countenance, furrowed by the pencil of care rather than of time, and 'sicklied o'er' with a sallow pallor by long years of confinement to small rooms, insufficient nutriment, and lack of exercise. His chief characteristic appeared to be an invincible shyness, almost amounting to painful timidity. To me he conveyed the impression of a nature, originally gentle and diffident, that had been subdued by ill-luck and unkind usage to a chronic condition of self-depreciation and hopelessness. To my endeavors to draw him into conversation he replied with discouraging brevity, in low and hesitating tones. His black clothes—too manifestly a ci-devant gala suit, indued only upon occasions of exceptional pomp and moment—were threadbare and of strangely antiquated cut. Even Hellmesberger's kindly jesting and inexhaustible flow of apposite anecdote failed to brighten Volkmann's mournful visage with even a fleeting smile, until our host's good cheer and generous wine had somewhat thawed the ice of his inborn reserve and habitual low spirits.

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"Toward the end of supper, when cigars had been lighted and champagne was flowing freely, he began to take part in the conversation, which was of an extraordinarily animated and brilliant character, dealing mainly with the two topics in which every one present was more or less keenly interested—music and the political resurrection of Hungary. It was in commenting upon the latter, rather than upon the former, that Volkmann displayed knowledge and eloquence of no ordinary calibre. In speaking of the public men by whom the transaction with Austria had been brought about, he let fall a few masterly sketches of character, revealing a depth of psychological insight that took most of his hearers by surprise. Upon the potentialities of music, as a descriptive art, he made some very striking remarks, never at any considerable length, but, like a meat-lozenge, containing much essential force compactly propounded.

"Commenting, for instance, on the Wagnerian theories, he observed: 'Music, like painting, is imitative, not reproductive. Her imitations are necessarily addressed to persons gifted with musical apprehension, just as those of painting appeal only to the eye that is appreciative of color or form. Her graphic power is not indicative of concrete facts, but of their characteristics, and makes itself readily manifest to the ear that is at once receptive and cultivated. Even that ear requires, in nine cases out of ten, to be prepared for the recognition of a tone-description by a certain amount of information, conveyed to the intelligence in the ordinary manner. . . . A mere melody is seldom able to tell its own story intelligibly. I mean, of course, the story its composer intends it to tell. *Tempi*, phrasing, and harmonic treatment are more available, as musical narrators—or, rather, describers—than tunes. The inevitable formality of a tune fetters its faculty of depicting ideas, circumstances, or actions, all of which may

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be recognisably sketched in sound by imitative figures and instrumental combinations. . . . That information other than oral is indispensable, in descriptive music, to the hearer's perception of the meaning sought to be conveyed to him, is beyond a doubt. For instance, the special significance of certain rhythmical mannerisms and accents in our national music cannot but be lost upon those who possess no acquaintance with Hungarian history, traditions, and manners. In my own attempt to describe musically the ordinary incidents of a day's life in a Hungarian frontier stronghold of the olden time,* I feel confident that I have made my tone-sketches comprehensible to such of my countrymen as may be endowed with musical understandings. To the average foreign musician my special meanings can only appear in the light of eccentricities in tonality.' "

Beatty-Kingston then describes a suddenly improvised performance of Volkmann's string quartet in G minor, Op. 14 (completed in 1846):—

"Volkmann sat ensconced in a huge arm-chair, smoking a powerful Partagas, his eyes half-closed, and his whole attitude expressive of that blissful state of body and mind hight *kief*. As the executants commenced the spirited Allegro with which his G minor quartet opens, every eye was turned towards him. He started up, as though stricken by an electric shock, hastily put down his cigar, and clutched both arms of the fauteuil, looking about him confusedly, like one suddenly awakened from a deep sleep. Presently, he sank back into his seat, covering his face with his hands; and when we next caught a glimpse of his sad gray eyes, they were wet with happy tears. Never before or since that memorable night have I heard the quartet—perhaps his most passionate and romantic composition for strings—so magnificently played or so enthusiastically applauded. At its close a shout of 'Eljen â Volkmann!' was raised by all present, and Heckenast called upon his guests to drink 'the Master's' health in brimming bumpers of Roederer. Rendered speechless by glad emotion, Volkmann could only express his gratification by repeatedly pressing the artistic hands that had wrought him such paramount pleasure, his cheeks glistening the while with 'unfamiliar brine.' A little later, when he had recovered his self-possession, he sat down to the piano of his own accord, and held us spellbound for some twenty minutes with an im-

* Volkmann here referred undoubtedly to his "Visegrád," twelve musical poems for piano, Op. 21.—Ed.

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provisation 'on a heroic subject' (which I recognized years after in his *recueil* of 'Musical Poems' intituled 'Visegrád,' ever to be remembered by the survivors of that joyous company as an extempore production of unique beauty and indescribable fascination."* (Beatty-Kingston's "Music and Manners," vol. i., pp. 93–97. London, 1887.)

"THE WILD HUNTSMAN," SYMPHONIC POEM.

CÉSAR AUGUSTE FRANCK.

(Born at Liége, Dec. 10, 1822; died at Paris, Nov. 8, 1890.)

"Le Chasseur Maudit," composed in 1883, was played for the first time at a Pasdeloup concert in Paris, Jan. 13, 1884. It was played for the first time in the United States at Cincinnati, Jan. 29, 1898. The first performance in Boston was at a concert of the Chicago Orchestra, Theodore Thomas conductor, in Music Hall, March 26, 1898. The work was played here at a Boston Symphony Orchestra Concert, March 2, 1901.

The composition is based on Bürger's ballad, "Der wilde Jäger" (1785?), and the argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

"'Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

"Hallo! Hallo! The chase rushes over cornfields, moors, and meadows.—'Stop, Count, I entreat you; hear the pious chants.'—No! Hallo! Hallo!—'Stop, Count, I implore you; take care.'—No! and the riders rush on like a whirlwind.

"Suddenly the Count is alone; his horse refuses to go on; the Count would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: 'Sacrilegious man,' it cries, 'be forever hunted by Hell!'

* All this was in 1867. "Visegrád" was composed during Volkmann's sojourn in Vienna, 1854–58. No. 9 of the collection is entitled "Das Lied vom Helden." — ED.

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"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

The symphonic poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass tuba, a set of 3 kettledrums, 2 bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; and the infernal chase.

The symphonic poem begins Andantino quasi allegretto, G major, 3-4, with a horn theme, which in various forms is heard throughout the composition. 'Cellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns sound in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An unearthly voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The Infernal Hunt. New motives are added to the chief theme, and much use is made of the Count's wild horn call.

***

The legend of the Wild Hunter and the Wild Chase is old and widespread, and there are many versions. The one most familiar to Eng-

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lish readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796): one Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
  Well may I guess, but dare not tell;
The right-hand steed was silver white,
  The left, the swarthy hue of hell.

The right-hand Horseman, young and fair,
  His smile was like the morn of May.
The left, from eye of tawny glare,
  Shot midnight lightning's lurid ray

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
  Well may I guess, but dare not tell;
His eye like midnight lightning glows,
  His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
  With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
  And "Hark away, and holla, ho!"

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Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was "*Das wüthende Heer.*" The devil was accompanied in the mad flight by this giant.

In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night.

The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." And

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now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din.

The hero in the Sölling walked in the paths of righteousness, but, about to die, he prayed that for his share of heaven he might hunt until the Day of Judgment. His prayer was granted. He is a tall man on a white horse.

In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws. He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths.

In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. And he is kindly disposed.

But it is not safe to benefit by the kindness of the Wild Huntsman, for once, as a benighted hunter heard the chase go by, he cried: "Good sport, Falkenburgh!" A hoarse voice answered: "Dost thou wish me good sport? Then thou shalt share the game." And there was thrown at him something that looked like carrion. The hunter lost two of his best horses soon after, and he himself was never strong again.

At Meissen, Hans Jagenteufel, booted and spurred, in a long gray coat, with a bugle but no head, rides a gray horse.

Eberhart, Count of Wirtemburg, met a spectre in the woods who was undergoing punishment: for four hundred and fifty years he had

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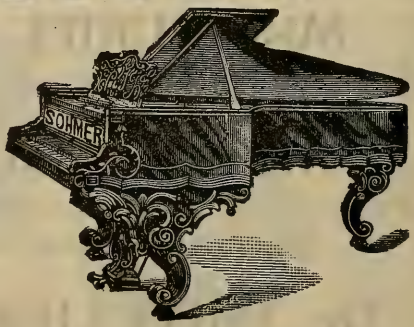

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chased a stag that he could not overtake, and the face of this huntsman was "like unto a wrinkled sponge."

In the forest near Bidshausen the Wild Huntsman appears once in seven years.

At Golmbach a peasant mocked Hackelberg's cry. Some one snatched at his cap; his face began to swell, and the next day he died.

Dame Holda, or Holle, was at first a lovely, amiable goddess; but she became a temptress of men, and held her court in the Horselberg, near Eisenach. In the fifteenth and sixteenth centuries she was transformed into Dame Venus, dwelling in state and splendor in the Venusberg. From a beneficent goddess she became a wanton in league with Satan. She was still beautiful in front, but she had a tail behind, as the master whom she served; "to go with Holle" was to join a witch party; and at last she was an ugly old woman, long-nosed, snag-toothed, with bristling, thickly matted hair. All children that die unbaptized go to Holda, and they shriek behind her when she rides, clothed and in a coach, in company with the Wild Huntsman and Wotan.

A spectral hunter haunted the forest of Fontainebleau. "*Le Grand Veneur*" was a tall, grisly man surrounded with hounds. He once came so near the palace that the attendants went out to meet the king returning from the chase, and he showed himself to Henry IV. shortly before the assassination. In 1598 Henry heard horns and hounds in the forest. The Comte de Soissons went to investigate, came back trembling, and said: "Sire, I can see nothing; but I hear horns and hounds." The king replied: "It's sheer illusion, then." But a dark and sombre

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man appeared suddenly and cried to Henry: "You wish to see me; here I am."

Boccaccio, in the Decameron (Fifth Day, eighth novel), tells of a gloomy knight who pursued on horseback and with mastiff a beautiful woman, for whom he killed himself; and he is doomed to pursue and murder her; and in a little time she rises "as though she had never been dead, and renews her miserable flight."

There is King Arthur's hunt; there is the Gronjette; there is a ghostly chase in the wilds of Ross-shire,—the legend is found in many European countries.

Gods and goddesses of heathen time, thus busied in war or hunting, rode in the air; and in later and Christian years they were turned into princely oppressors or blasphemers of legendary character.

And thus did the superstitious explain strange sounds of nature. Charles Reade, in "Put yourself in his Place," describes the cry of the Gabriel hounds at night as they ran far up in the air over the heads of the appalled listeners; but he does not tell the legend. Now the Gabriel hounds in Durham and Yorkshire are monstrous human-headed dogs, who run before their master in the upper air, and will run till the Judgment Day with him who hunted on Sunday. Wordsworth refers to them in a sonnet: "He the seven birds hath seen, . . . Seen the Seven Whistlers . . . and oftentimes will start—For overhead are sweeping Gabriel's Hounds Doomed, with their impious Lord, the flying hart To chase for ever." There is the "Gabriel-ratchet," the warning of approaching death to the hearer. A sportsman was so "inordinately fond of the pleasures of the chase, and so jealous about the hounds who had ministered to them, that on his deathbed

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he gave orders that they should all be killed and buried with him, that no one else should benefit by them as he himself would be no longer able." Others say that the Gabriel-ratchet comes from the souls of unbaptized children doomed to flit about their parents' houses.

> The wild gander leads his flock through the cool night;
> *Ya-honk!* he says, and sounds it down to me like an invitation;
> (The pert may suppose it meaningless, but I listen close;
> I find its purpose and place up there toward the wintry sky.)

These wild geese, in whose cry Walt Whitman found a purpose, are the Gabriel hounds of the superstitious English. And so the cry of the sea-fowl at Schonen is called "*Odens jagt*" and feared.

Nature has its own strange and mysterious music. There are the "Moodus noises" that come from Mount Tom in East Haddam, Conn.; singing beaches and squeaking sands; shrieking pits, groaning trees, the guns of Burrisaul on the Sunderbunds or delta of the Ganges; the drummer of Tedworths; the bell-bird of Brazil; the song of Mount Tantalus, near Honolulu; the sound of invisible coach wheels driving to a door in Lynn, Mass., and on plantations in Virginia; the howls from Clakeywell Pool; the cry of Hannah Screechum on an island near Osterville; the music in the air heard on Ceylon; the rolling drums heard eighteen leagues from the sonorous rocks of Persepolis; the sound of arms and cries of warriors that frighten the traveller in the desert of Gobi; the mountains between Sinai and the Gulf of Suez that give forth the sound of bells; the noisy mountain near Cape Town; the cannon heard on the banks of the Orinoco; the *Wettersee*, or the noise heard far down in Swedish lakes; the appalling voices heard off cliffs of Cornwall; sighing and whistling and shrieking fields; chanting rocks and caves all over the world; the battle-echoes that are caused by thistles on the bloody plain of Kapolna; and did not Father Kircher maintain that, if seven trees of proportioned size and thick foliage were planted one each for seven consecutive years, they would produce after two or three times seven years musical harmony, when the wind passed through the leaves: so that G. P. Harsdörffer proposed as a problem in his "Deliciae mathematicae et physicae": "To make music with the tones of planted

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trees"? The Wild Hunt, the Gabriel hounds, the "*Mesnie hellequin*," the chase heard in 1787 by a curé of lower Vendome, the demons of Asia, the spectral battles of Hungary,—these and legends like them arose in explanation of natural phenomena. Yet who does not find delight in "Der Freischütz," at the sight of the Wild Huntsman, chasing madly over the Wolf's Glen and Max and Caspar, with the infernal chorus, "Joho, wau wau, ho! ho!" between the casting of the fifth and the sixth bullets?

The following passage from Thomas De Quincey's essay on "Modern Superstition" (Blackwood, April, 1840) may be quoted here in illustration:—

"In this world there are two mighty forms of perfect solitude—the ocean and the desert: the wilderness of the barren sands, and the wilderness of the barren waters. Both are the parents of inevitable superstitions—of terrors, solemn, ineradicable, eternal. Sailors and the children of the desert are alike overrun with spiritual hauntings, from accidents of peril essentially connected with those modes of life, and from the eternal spectacle of the infinite. Voices seem to blend with the raving of the sea, which will for ever impress the feeling of beings more than human; and every chamber of the great wilderness which, with little interruption, stretches from the Euphrates to the western shores of Africa, has its own peculiar terrors both as to sights and sounds. In the wilderness of Zin, between Palestine and the Red Sea, a section of the desert well known in these days to our own countrymen, bells are heard daily pealing for matins or for vespers from some phantom convent that no search of Christian or of Bedouin Arab has ever been able to discover. These bells have sounded since the Crusades. Other sounds—trumpets, the Alala of armies, etc.—are heard in other re-

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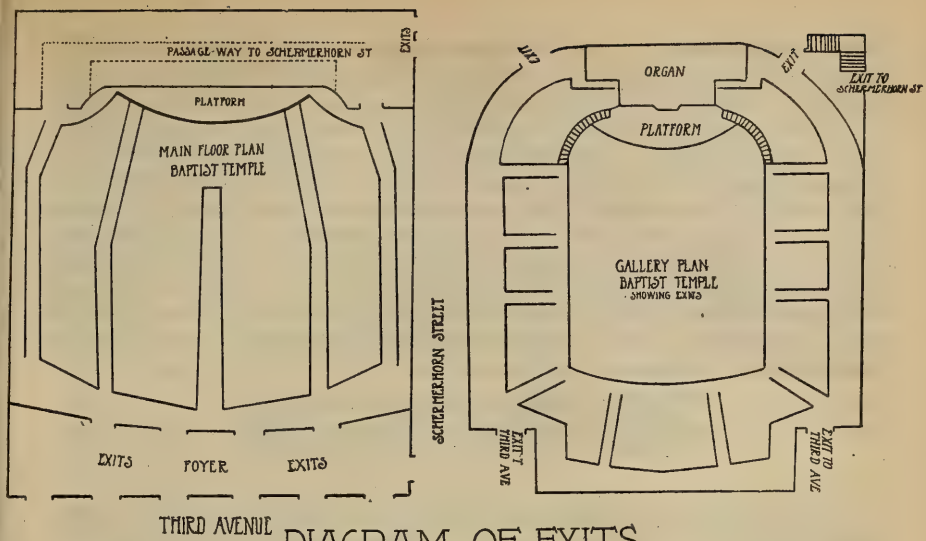

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March 18

AT 8.15

gions of the desert." And De Quincey quotes from Marco Polo, who speaks of Eastern or Tartar deserts: "If, during the daytime, any person should remain behind until the caravan is no longer in sight, he hears himself unexpectedly called to by name, and in a voice with which he is familiar. Not doubting that the voice proceeds from some of his comrades, the unhappy man is beguiled from the right direction; and, soon finding himself utterly confounded as to the path, he roams about in distraction, until he perishes miserably. . . . Marvellous, indeed, and almost passing belief, are the stories reported of these desert phantoms, which are said at times to fill the air with choral music from all kinds of instruments, from drums, and the clash of arms." It is from the account of these desert traditions that Milton is supposed to have derived the passage in "Comus":—

> "Of calling shapes, and beckoning shadows dire,
> And aery tongues that syllable men's names
> On sands, and shores, and desert wildernesses."

***

The Wild Hunt is pictured in music in the third movement of Raff's Symphony No. 3, "In the Woods" (composed in 1869); and the legend suggested these works: "Die wilde Jagd," opera by Jos. Triebensee (Budapest, March, 1824); "Der wilde Jäger," opera by Hieronymus Payer (Vienna, 1806); "Der wilde Jäger," opera by V. E. Nessler (Leipsic, 1881); "Der wilde Jäger," cantata by M. J. Beer (Olmütz, 1888); "Der wilde Jäger," opera by A. Schulz (Brunswick, 1887); "Hackelberends Begräbnis," by Müller-Reuter, choral ballad, 1902; and, in a way, the scene, "La Chasse Fantastique," in Act II. of "Saint Julien l'Hospitalier," by Camille Erlanger (Paris, 1894–96).

SYMPHONY NO. 4, IN E-FLAT, OP. 48 . . ALEXANDER GLAZOUNOFF.

(Born at St. Petersburg, Aug. 10, 1865; now living at St. Petersburg.)

This symphony, composed at St. Petersburg in 1893, was published in 1894. The advertisement of the publisher in October of that year included also Glazounoff's "Triumphal March on the Occasion of the

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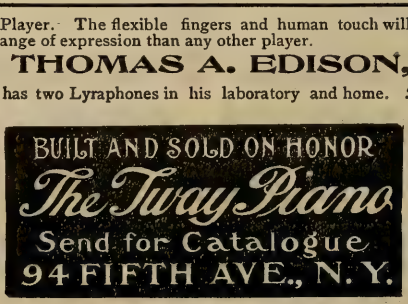


World's Columbian Exposition in Chicago, 1893," composed for a grand orchestra with chorus (*ad lib.*), Op. 40 (performed at Chicago, Aug. 3, 1893, at the Russian concert, V. J. Hlavac, of St. Petersburg, conductor); "Carnaval," overture, Op. 45; "Chopiniana," suite for orchestra, composed of Polonaise, Op. 40, II., Nocturne, Op. 15, Mazurka, Op. 50, IV., Tarantelle, Op. 43, orchestrated by Glazounoff; Valse de Concert for orchestra, Op. 47.

The symphony was performed at St. Petersburg (season of 1894–95), Cologne and Dresden (1895), Hamburg (1895–96), Mayence (1896), Amsterdam (1896–97), Magdeburg, Geneva; and in London by the Philharmonic Society (July 1, 1897) under the direction of the composer. It has also been performed at Berlin, Munich, Chemnitz, Sondershausen, and Dortmund. It was played for the first time in Boston at a Symphony Concert, Oct. 24, 1903.

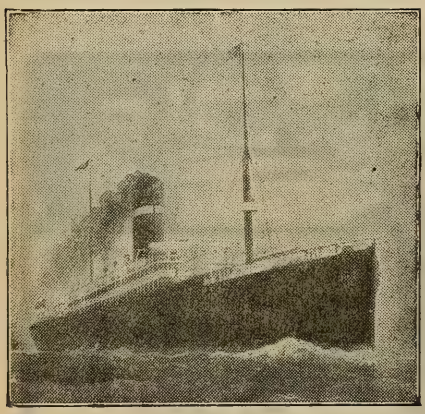
It is scored for 3 flutes (two interchangeable with piccolos), 2 oboes, English horn, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, kettledrums, strings. It is dedicated to Anton Rubinstein.

There are only three movements, but an andante serves as introduction in each instance to the first and third.

The symphony opens with an Andante, E-flat minor, 9-8. After two measures of introduction a languorous melody is sung by the English horn. Cantabile passages for various instruments lead to

the repetition of the theme (flutes, first and second violins), with sustaining chords in wind instruments and with figuration for clarinet, bassoon, violas, and 'cellos. Transitional measures lead to the main body of the first movement, Allegro moderato, E-flat major, 4-4. The first and expressive theme is played by various instruments against a characteristic, pulsating accompaniment, which is now in violas and second violins and now in horns and other wind instruments. It is sung passionately by violins, violas, and flutes. Poco più tranquillo. A suave theme for clarinet and first violins, and there is soon a return to the Allegro moderato with the first theme and its characteristic accompaniment. Più mosso, G minor, scherzando. A clarinet solo is answered by flute, oboe, and violins. A passing recollection of the Allegro moderato is followed by an episode, scherzando, with florid solo work, and an episode tranquillo is followed by a section più allegro ed agitato. The first theme of the Allegro moderato returns, and there is an organ-point in the basses. After more or less elaborate thematic treatment, the theme of the introductory Andante, E-flat minor, is heard, sung by flutes and violins. The reappearance of the first allegro theme in an Allegro moderato of eight measures brings the end.

Second movement. Scherzo, B-flat, Allegro vivace, 6-8. A gay movement with first theme announced by clarinets against bassoons



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and second violins (pizz.). The contrasting section, poco meno mosso, tranquillo, begins with a clarinet theme against muted strings, while the rhythm is marked by first violins (pizz.) and flutes. The response is given to the first violins.

The Finale begins with an Andante, 4-4. A tender melody is given first to clarinet and violas against a quivering accompaniment of strings. The pace quickens, and a florid transitional episode with trumpet solo più mosso (allegro moderato) leads to the Allegro, E-flat, 2-2. The first theme is of an energetic and robust nature, and it is developed with the full force of the orchestra. A theme appears in E major (flutes, first violins—piano, energico). An episode meno mosso e tranquillo in G, with oboe solo, introduces fresh material, and the original allegro tempo is resumed. There is elaborate thematic development in various tonalities until the original tonality is firmly established with the reappearance of the first theme of the Allegro. There is an acceleration until the pace is presto. This finale is the most important portion of the work so far as a display of contrapuntal technic is concerned.

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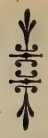

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Smetana . . . . Overture to the Opera, "The Sold Bride"

Beethoven . . . . Concerto in D major, for Violin, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Brahms . . . . . Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

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OVERTURE TO THE OPERA, "THE SOLD BRIDE."

FRIEDRICH SMETANA.

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866. The overture was played in Boston for the first time at a Symphony Concert, Dec. 31, 1887. It has also been played at these concerts, March 23, 1889, Jan. 15, 1898, March 10, 1900.

The overture, which, according to Hanslick, might well serve as prelude to any comedy of Shakespeare,—and indeed the overture has been entitled in some concert-halls "Comedy Overture,"—is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns

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in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

The story of the opera is a simple one. The peasant Micha has two sons. Hans, the son by Micha's first wife, has been compelled by the intrigues of his step-mother to leave the village, while her son, Wenzel, a foolish, stuttering fellow, stays at home and is coddled. The marriage-broker, Kecal, wishes to make a match between Wenzel and Marenka, the daughter of a peasant, Kruschina, who had already agreed with Micha that their children should wed. But Marenka is in love with a stranger who is said to have come from afar. This stranger is Hans, who is able to remain incognito until the end. The broker wishes to get rid of this rival, and he offers him money. Hans outwits him, for he introduces in the agreement the sale of the maiden Marenka, betrothed to "the son of Micha," and all, even Marenka herself, understand this son to be Wenzel, until at the very end Hans reveals himself to his parents and sweetheart.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck, when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, Nov. 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibor Cechach," or "Die Brandenburger in Böhmen," but it was not performed until Jan. 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was improbable, undramatic,

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ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta; and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus, a song, and a ballet. The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant;* so now the opera is in three acts. Smetana changed

* Also known as the "sedlák" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

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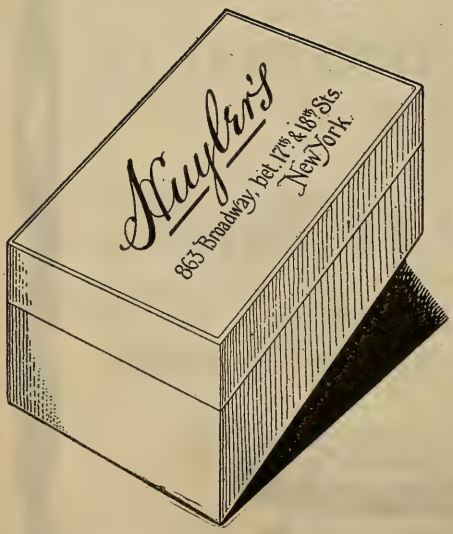

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the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).* As Hlavác says (Englished by Josephine Upson Cady): "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and approrpiated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita'† or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (1,200 florins), many enviers and enemies.

* Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died lately at Prague at the age of sixty-three.

† "Mala Vita," opera by Umberto Giordano (Rome, Feb. 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, Nov. 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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It was announced last summer that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of this season. Mr. Charles Henry Meltzer has Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. But the opera is not yet in rehearsal.

***

The other operas of Smetana are "Dalibor," serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, Nov. 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, Sept. 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, Oct. 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus, the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, Nov. 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

***

The reader interested in Czech music and musicians is referred to "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr.

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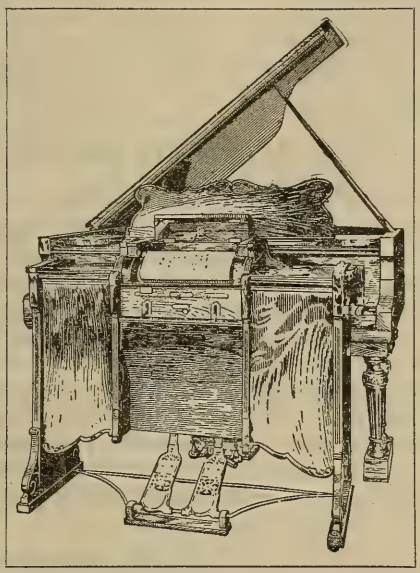

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Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* and the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900).

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 61.

LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

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The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista.*

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of

*There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night.

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The concerto was played at these Symphony Concerts in Boston:—

1884, Jan. 5, Louis Schmidt, Jr.; 1885, Oct. 31, Franz Kneisel; 1888, Nov. 3, Franz Kneisel; 1893, Dec. 30, Franz Kneisel; 1895, Dec. 14, Franz Ondricek; 1896, Nov. 28, Carl Halir; 1898, Dec. 10, Willy Burmester; 1901, Feb. 9, Fritz Kreisler; 1903, Feb. 28, Hugo Heermann.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

SYMPHONY IN E MINOR, OP. 98 . . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, Oct. 25, 1885. Simrock, the publisher, is said to have paid Brahms 40,000 marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, Nov. 26, 1886. But, although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first

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time at a concert of the Boston Symphony Orchestra, Dec. 23, 1886.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

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Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

***

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony,

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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"In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfen Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

J. A. Scheibe protested against such fantastic views in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

***

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Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (I preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. *s. d.:* CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost alway worked out in the minor.

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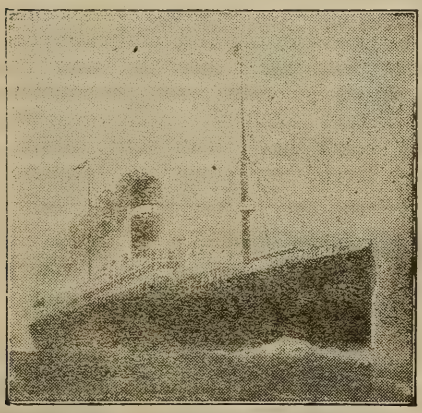
J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or Chaconne is a dance and an instrumental piece, whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass) cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed (here Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term. and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.) is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passerue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The



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most important of dance-tunes is indeed the CIACONA, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille (is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now

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there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The

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men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures, until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: The CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful."* It spread so fast that early in the seventeenth century it well nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three time. The word is derived from "passa calla," a Spanish term for street-song. A passacaille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode."†

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE.

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.— ED.

† In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.— ED.

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The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passecaille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuiller, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time, was full of grace and harmony. The ladies took much pleasure in this dance: their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in

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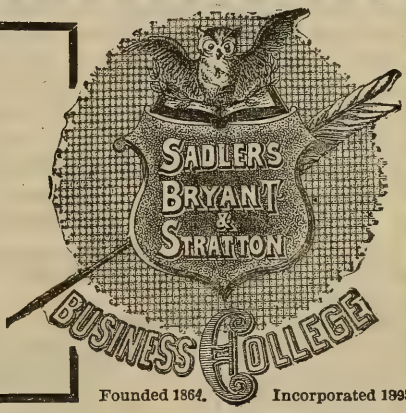

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the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The Oxford English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona, according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

"THE WILD HUNTSMAN," SYMPHONIC POEM.

CÉSAR AUGUSTE FRANCK:

(Born at Liége, Dec. 10, 1822; died at Paris, Nov. 8, 1890.)

"Le Chasseur Maudit," composed in 1883, was played for the first time at a Pasdeloup concert in Paris, Jan. 13, 1884. It was played for the first time in the United States at Cincinnati, Jan. 29. 1898. The first performance in Boston was at a concert of the Chicago Orchestra, Theodore Thomas conductor, in Music Hall, March 26, 1898. The work was played here at a Boston Symphony Orchestra Concert, March 2, 1901.

The composition is based on Bürger's ballad, "Der wilde Jäger" (1785?), and the argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

"'Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

"Hallo! Hallo! The chase rushes over cornfields, moors, and meadows.—'Stop, Count, I entreat you; hear the pious chants.'—No! Hallo! Hallo!—'Stop, Count, I implore you; take care.'—No! and the riders rush on like a whirlwind.

"Suddenly the Count is alone; his horse refuses to go on; the Count would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: 'Sacrilegious man,' it cries, 'be forever hunted by Hell!'

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"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

The symphonic poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass tuba, a set of 3 kettledrums, 2 bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; and the infernal chase.

The symphonic poem begins Andantino quasi allegretto, G major, 3-4, with a horn theme, which in various forms is heard throughout the composition. 'Cellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns sound in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An unearthly voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The Infernal Hunt. New motives are added to the chief theme, and much use is made of the Count's wild horn call.

***

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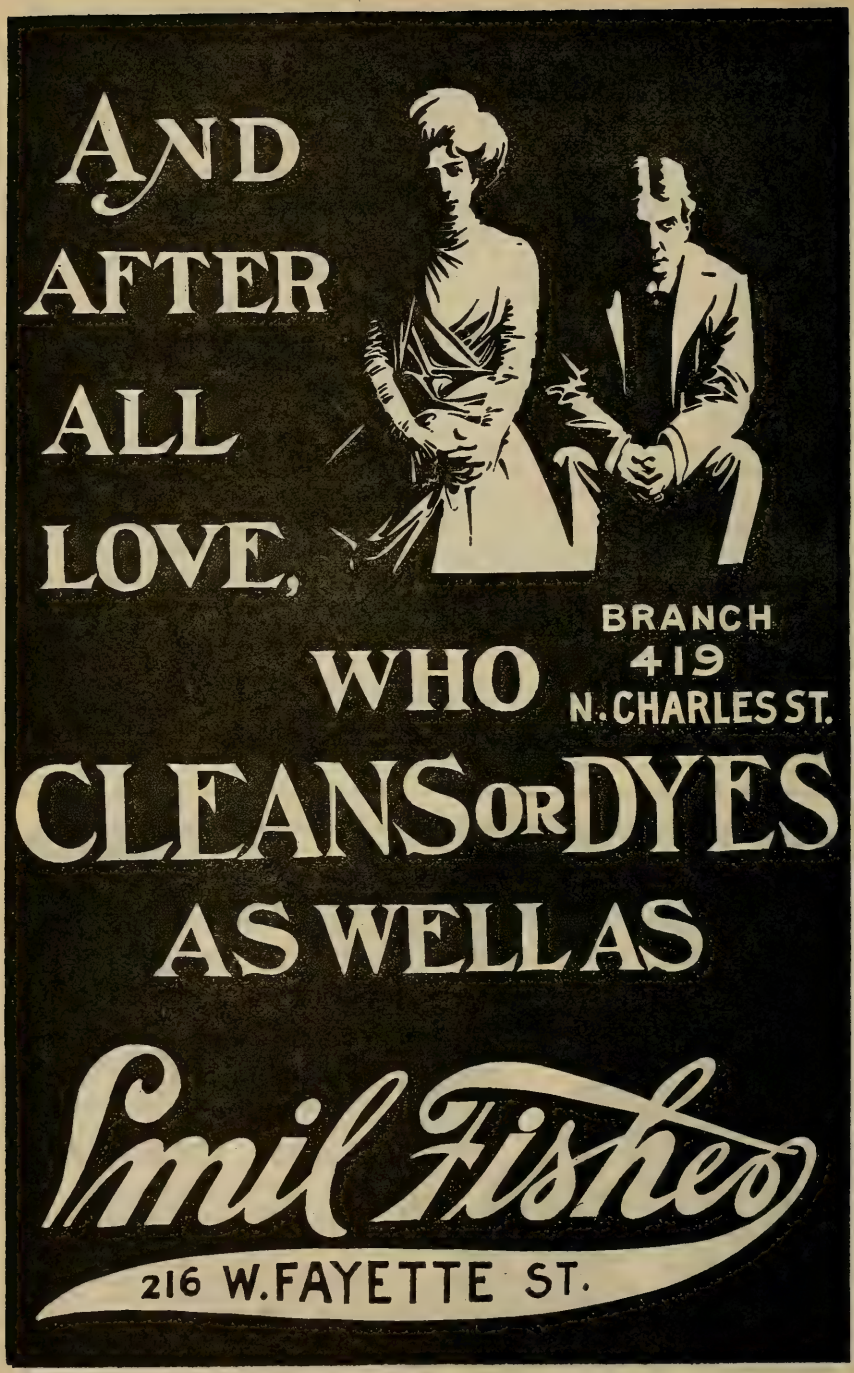
The legend of the Wild Hunter and the Wild Chase is old and widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796): one Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
  Well may I guess, but dare not tell;
The right-hand steed was silver white,
  The left, the swarthy hue of hell.

The right-hand Horseman, young and fair,
  His smile was like the morn of May.
The left, from eye of tawny glare,
  Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
  Well may I guess, but dare not tell;
His eye like midnight lightning glows,
  His steed the swarthy hue of hell.



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With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
And "Hark away, and holla, ho!"

Some folk-lorists go back to Orion and claim that he was the original Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was "*Das wüthende Heer.*" The devil was accompanied in the mad flight by this giant.

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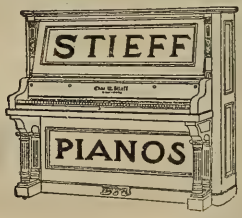

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In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night.

The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." And now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din.

The hero in the Sölling walked in the paths of righteousness, but, about to die, he prayed that for his share of heaven he might hunt until the Day of Judgment. His prayer was granted. He is a tall man on a white horse.

In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws. He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths.

In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. And he is kindly disposed.

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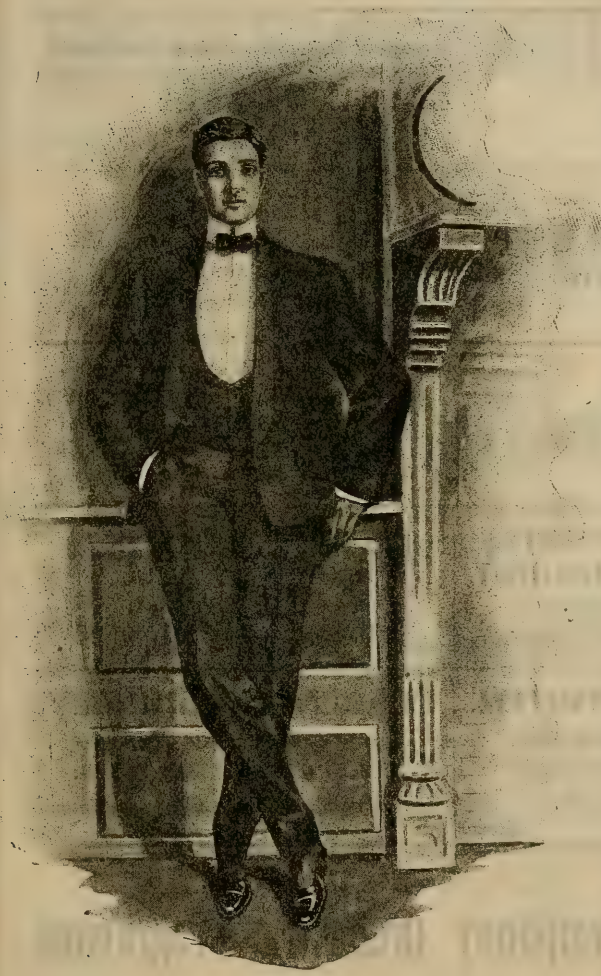

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Overture to the Opera, "The Sold Bride."

Friedrich Smetana.

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866. The overture was played in Boston for the first time at a Symphony Concert, Dec. 31, 1887. It has also been played at these concerts, March 23, 1889, Jan. 15, 1898, March 10, 1900.

The overture, which, according to Hanslick, might well serve as prelude to any comedy of Shakespeare,—and indeed the overture has been entitled in some concert-halls "Comedy Overture,"—is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accom-

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panied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

The story of the opera is a simple one. The peasant Micha has two sons. Hans, the son by Micha's first wife, has been compelled by the intrigues of his step-mother to leave the village, while her son, Wenzel, a foolish, stuttering fellow, stays at home and is coddled. The marriage-broker, Kecal, wishes to make a match between Wenzel and Marenka, the daughter of a peasant, Kruschina, who had already agreed with Micha that their children should wed. But Marenka is in love with a stranger who is said to have come from afar. This stranger is Hans, who is able to remain incognito until the end. The broker wishes to get rid of this rival, and he offers him money. Hans outwits him, for he introduces in the agreement the sale of the maiden Marenka, betrothed to "the son of Micha," and all, even Marenka herself, understand this son to be Wenzel, until at the very end Hans reveals himself to his parents and sweetheart.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck, when they were guests of Liszt,—that the Czechs were simply repro-

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ductive artists. The opening of the Czechic Interims Theatre at Prague, Nov. 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibor: Cechach," or "Die Brandenburger in Böhmen," but it was not performed until Jan. 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was improbable, undramatic, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar

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Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus, a song, and a ballet. The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant;* so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says (Englished by Josephine Upson Cady): "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations . . .. There is something in 'Die verkaufte Braut' which satisfies every

*Also known as the "sedlák" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died lately at Prague at the age of sixty-three.

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one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and approrpiated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of vi lage life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita'* or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (1,200 florins), many enviers and enemies.

*"Mala Vita," opera by Umberto Giordano (Rome, Feb. 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, Nov. 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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It was announced last summer that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of this season. Mr. Charles Henry Meltzer has Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. But the opera is not yet in rehearsal.

***

The other operas of Smetana are "Dalibor," serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, Nov. 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, Sept. 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, Oct. 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus, the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, Nov. 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

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The reader interested in Czech music and musicians is referred to "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* and the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900).

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(Born at Lille, Jan. 27, 1823; died at Paris, April 22, 1892.)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, Feb. 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

The orchestral part of this concerto-symphony is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, snare-drum, triangle, harp, and strings.

Ancestors of Lalo went from Spain in the sixteenth century to Flanders and settled there; but, if any one thinks that Lalo, in this concerto, —for it is practically a concerto in spite of the title,—was influenced irresistibly by Spanish blood, he should be reminded that the composer also wrote a "Norwegian" fantasia and a "Russian" concerto

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or violin and orchestra. His teacher at the Conservatory of Lille was one Baumann, of German origin, who taught the lad the violin and harmony. Lalo's parents did not wish him to be a musician, but he went to Paris and studied the violin at the Conservatory with Habeneck. He studied composition in Paris with Jules Schulhoff, the pianist, and with Joseph Eugène Crèvecœur, who took the second *prix de Rome* in 1847, and then went back to Calais, his birthplace, where he made lace. For several years Lalo was obliged to gain his bread by playing the viola in the Armingaud-Jacquard Quartet, whose concerts were popular for many years. The society was organized in 1855, and the programmes were devoted chiefly to chamber music by the leading German composers. Those were the days of sentimental romances by Loïsa Puget and of variations of themes from favorite operas; but Lalo gave himself almost exclusively to chamber music, which was then cultivated but little in France and poorly represented. His first works were pieces of chamber music which show German influence. In spite of the beauty of some of his songs and in spite of the brilliance of his works for orchestra and for solo violin, Lalo was not valued at his true worth until the production of his opera, "Le Roi d'Ys" (1888). His ballet "Noumana" was produced at the Opéra, Paris, in 1882, and his posthumous opera, "La Jacquerie," completed by Arthur Coquard, was produced at Monte Carlo in 1895 and performed later in that year at the Opéra-Comique, Paris.

His personality during his later years has been described as follows. Slight in stature, he limped a little as the result of paralysis, which attacked him during the rehearsals of "Noumana." He was otherwise of distinguished appearance,—fastidious in dress, with a good deal of color in his cheeks, bright-eyed, with snow-white hair and a white beard and moustache," which gave him the appearance of an Austrian

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diplomat." His judgment of contemporaneous musicians was spiced with wit, which was at times malicious. He thought unfavorably of much of the music that was heard in the opera-house, but he was not in sympathy with radical German theories concerning the music-drama. His temperament was French; he was honest, and he insisted on clearness in art.

***

The first movement of this violin concerto, Allegro non troppo, in D minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in it sown way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third part, however, is more elaborate than that of the first. The second theme comes in D major. There is a short coda on the first theme.

II. Scherzando, allegro molto, G major, 3-8. This movement begins with a lively orchestral prelude. The solo violin has a cantabile waltz theme, which is developed at some length. Figures from the orchestral prelude keep appearing in the accompaniment. There is a second part, full of capricious changes of tempo and tonality. The third part is virtually a repetition of the first.

III. The Intermezzo, allegretto non troppo, in A minor, 2-4, is often omitted in performance.

IV. The Andante, in D minor, 3-4, opens with an orchestral prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme of the

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movement, a cantilena, which is developed simply. The second theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.

V. The finale, a Rondo, allegro, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastical Variations on a Theme of a Knightly Character, Op. 35 . . . . . Richard Strauss.

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale): Fantastische Variationen über ein Thema ritterlichen Characters," was composed at Munich in 1897. It was played for the first time at a Gürzenich concert, Cologne, Franz Wüllner conductor, March 8, 1898. The first performance in the United States was by the Chicago orchestra, Chicago, Theodore Thomas conductor, Jan. 7, 1899.

The work is scored for 1 piccolo, 2 flutes, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 3 bassoons, 1 double-bassoon, 6 horns, 3 trumpets, 3 trombones, 1 tenor tuba, 1 bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, harp, 16 first violins, 16 second violins, 12 violas, 10 'cellos, 8 double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). Mr. Arthur Hahn has written a pamphlet of twenty-seven pages in elucidation, and in this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

It is said that "Don Quixote" was written at a time when the com-

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poser himself was inclined "to be conscious of the tragi-comedy of his own over-zealous hyper-idealism and ironical at its expense." The writer of the programme-book prepared for the Strauss Festival at London in June, 1903, makes this statement, which, with a knowledge of Cervantes's romance, might serve any one who is not too curious, who does not insist on knowing every detail in a musical panorama: "When we talk of musical characterization, in the sense in which modern music 'characterizes,' we do not of course mean, for example, that music could draw a picture of Don Quixote and Sancho Panza—or tell us that the one was tall and thin, and the other short and stout, any more than it could describe the color of Dulcinea's eyes. But it is—in the view of the modern writers—possible for music, by means of harmonic color, tone color, and melodic contour, to symbolize a character. Further, if we study the subjects of Strauss's symphonic poems, we shall find that each of them deals with a well-defined type of humanity, since an individual is a fit subject for a symphonic poem only in so far as he is typical of something common to all human nature. And so Don Quixote is synonymous with the hyper-idealist,* whose lack of practical wisdom brings shipwreck to all his noble schemes—just as Sancho Panza is the embodiment of sound and homely com-

* Mr. James Fitzmaurice-Kelly has well said: "Of madness there are two kinds; Don Quixote's, which is sublime, and his commentators', which is ridiculous. . . . Like his contemporary, Shakespeare, like Dickens and Balzac, Cervantes was strongly drawn by the workings of the abnormal human mind. Their fascination for him was unceasing; in 'El Licenciado Vidriera,' in 'El Coloquio de los Perros,' in 'El Celoso Extremeno,' in episodic touches innumerable, he reverts with unfaltering interest to the theme of madness. With his exact, intuitive insight, he was a psychologist without theories and without (one may say) knowing it. Hamlet and Don Quixote are something more than mere contemporaries in point of time: they are brethren insane with a difference, twin examples developed with a rigorous, natural logic. If 'Hamlet' be the tragedy of thought, 'Don Quixote' is the tragi comedy of action. Where the one dreamer doubts of the real, the other believes without reserve in the visionary." Yet some would have us believe that the book is a satirical romance with a key. According to Defoe, Don Quixote was the Duke de Medina Sidonia. Rawdon Lubbock Brown supplies a key from Don Quixote as the Duke of Lerma to the three ass-colts, the three Princes of Savoy,—Philip, Victor Amadeus, and Emmanuel Philibert. Even Walter Savage Landor did not hesitate to say that Don Quixote represents Charles V., and that the book is "the most dexterous attack ever made against the worship of the Virgin," inasmuch as "Dulcinea was the peerless, the immaculate; and death was denounced against all who hesitated to admit the assertion of her perfections."—Ed.

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mon sense. After all, it is largely because Cervantes had the skill to elevate Don Quixote into a broadly human type which is for all time that his work has endured; and the composer's main object has been to grasp just those enduring features. Without going so far as some German commentators . . . we can see in it [the Don Quixote theme] a musical picture of a 'beautiful, ineffectual' nature, infinitely pathetic, though we cannot but smile at it. In the Sancho Panza theme there is a humor of the kind which has been called 'unbuttoned'; and it is in the constant action and reaction of the two elements that the chief musical as well as psychological interest of 'Don Quixote' resides. . . . With regard to the intense realism of 'Don Quixote,' we must not forget, in considering it, the epithet 'fantastic,' which the composer has applied to the work; the music is, in short, mostly a realistic representation of phantasms rather than of actual occurrences, though the bleating sheep of the second Variation are of course real enough. But in the latter part of the work the wind-machine is used to simulate not a real gale, but a gale imagined by Don Quixote."

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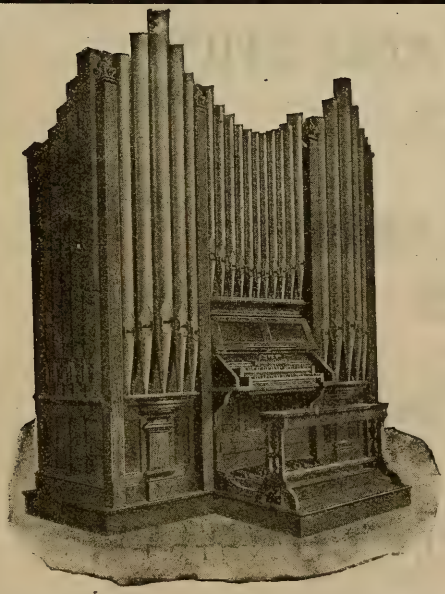
There is no programme attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.



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"Don Quixote" is divided into an Introduction, a Theme with Variations, and a Finale. The sections are connected without a break. The solo violoncello represents the Knight, and the solo viola Sancho Panza. Each variation portrays an incident in the novel.

Introduction.

Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies."* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says Mr. H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Intro-

* Quotations from the novel itself are here taken by the editor from the translation into English by Thomas Shelton (1612, 1620).

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duction, the use of mutes on all the instruments—including the tuba, here so treated for the first time—creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

Theme.

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo 'cello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

Variation I.

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

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Variation II.

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

Variation III.

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy and comfortable realities of life. At last his master is angry and bids him hold his tongue.

Variation IV.

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers and desperate villains, and he attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and, after he has helped him, lies down by his side and goes to sleep (bass tuba, double-bassoon).

Variation V.

The Knight's Vigil. "Very slow," 4-4. Don Quixote is ashamed to sleep. He follows the knightly custom and holds watch by his armor.

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Variation VI.

The Meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

Variation VII.

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they find themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

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Variation VIII.

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments, religioso).

Variation IX.

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X.

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon

this device." So said this knight after the furious battle which is thus described:—

"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had ran a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, 'Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his Lady Dulcinea, he would accomplish all the rest, like a true and punctual knight." The variation portrays the fight. The pastoral

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theme heard in the second variation—the battle with the sheep—re appears. Don Quixote loses one by one his illusions.

FINALE.

The Death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a mild and affable disposition and of a kind and pleasing conversation:

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and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse, and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar: all which notwithstanding the niece ceased not to feed very devoutly; the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit any thing, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don

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***

The following musical stage works have been founded on Cervantes's romance:—

Operas: "Don Chisciotto della Mancia," Sajon (Venice, 1680); "Der irrende Ritter Don Quixote de la Mancha," book by Hinsch, music by Förtsch (Hamburg, 1690); "Don Quixote," book by d'Urfey, music by Purcell and others (London, 1694), a play with incidental music; "Don Chisciotto in Sierra Morena," by Conti (Vienna, 1719); "Don Chisciotto alla corte della duchessa," by Caldara (Vienna, 1727); "Don Chisciotto," intermezzo, Padre Martini (about 1730), by Treu (Breslau, 1727), by Holzbauer (Mannheim, 1755); "Don Chisciotto della Mancia," intermezzo by da Feo (about 1740); "Don Chisciotto alle nozze di Gamazzo," book by Boccherini, music by Salieri (Vienna, 1771); "Don Chisciotto della Mancia," Paesiello (Naples, 1769); "Ritter Don Quixote—Das Abenteuer am Hofe," by F. Spindler

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(about 1790); "Don Chisciotto," Piccinni (Naples, 1770), Schack (Vienna, 1792), Hubatschek (Hermannstadt, 1792), Tarchi (Paris, 1791), Dittersdorf (Oels, 1795), Generali (text by Rossi, Milan, 1805), Miari (Venice, about 1810), Manuel Garcia (New York, 1827),* Mercadante (Cadiz, 1829), Mazzucato (Milan, 1836), L. Ricci (Venice, 1881); "Die Abenteuer des Ritter Don Quixote de la Mancha," L. Seidel (Berlin, 1811); "An Adventure of Don Quixote," Macfarren (London, 1846); "Don Quixote," Rauchenecker (Elberfeld, 1897), Kienzl (Berlin, 1898); "Don Quichotte," book by Barbier and Carré, music by Boulanger (Paris, 1869); "Don Quichotte," book by Deschamps, music by Pessard (Paris, 1889); Renaud (Paris, 1895).

"Sancio Pansa, governatore dell' isola Barattaria," Caldara (Vienna, 1733); "Sancho at Court: The Mock Governor," James Ayres (London, 1741); "Sancho Panca dans son Île," book by Poinsinet, Jr., music by Philidor (Paris, 1762); "Les Noces de Gamache," Bochsa (Paris, 1815); "Die Hochzeit des Gamacho," Mendelssohn (Berlin, 1827); "Sancho," in five acts, book by Yve-Plessis, music by Jacques-Dalcroze (Geneva, 1897).

Operas that were suggested indirectly: "Le nouveau Don Quichotte," Champein (Paris, 1789), Moniuszko (Wilna, 1847).

Ballets: "Don Quichotte chez la Duchesse," scenario by Favart,

*This date and this place of performance are given. I have been unable to verify the statement.—Ed.

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music by Boismortier (Paris, 1743); "Don Quixote," by Wenzel Gährich (Berlin, about 1840); "Don Chisciotte," by Lucantoni (Milan, 1845); "Les Noces de Gamache," Lefebure (Paris, about 1800).

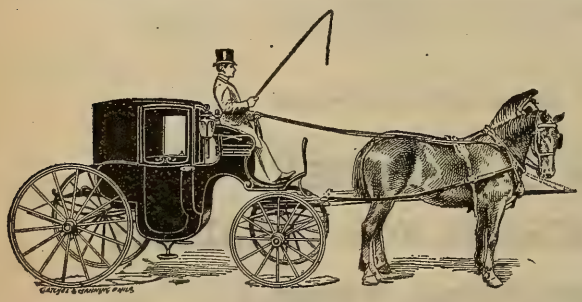
Operettas: "Don Quichotte et Sancho," music by Clapisson (Paris, Dec. 11, 1847); "Don Quichotte et Sancho Pança," by Hervé (Paris, 1847); "Don Quixote," music by F. Clay (London, 1875); "Don Quixote," Roth and Weinzierl (Vienna, 1879); "Don Quixote," book by H. B. Smith, music by R. de Koven (Boston, 1889).

Pantomime, "L'Empire de la Folie: Le Mort et l'Apothéose de Don Quichote," by G. J. Navoigeville (Paris, 1799).

"Don Sanche; ou, le Château d'Amour," book by Théaulon and Nancé, music by Liszt (Paris, 1825), has probably little or nothing to do with Cervantes's story.

***

Add the "characteristic piece" for orchestra by Rubinstein, "Don Quixote," Op. 87, in which these incidents are portrayed: the fight with the sheep, the peasant woman mistaken for Dulcinea, the freeing of the criminals and the beating they give him, the despair of the Knight, his sanity, and death. (Boston, Theodore Thomas, Feb. 26, 1877;* Symphony Concert, Feb. 17, 1894.)



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ENTR'ACTE.

BUTTERFLY MUSIC.

BY VERNON BLACKBURN.

I mean—Vernon Blackburn tells us in the April *Musical Times*—no sort of contempt to be evolved in the phrase "Butterfly Music," though at first sight it would seem to imply frivolity, and, perchance, even triviality. I use it not so much as an explanation of a certain problem as a description of a certain musical fact—a fact that is always puzzling and, to worshippers at certain shrines, singularly disheartening. It is a sort of commonplace, believed among great artists and great critics, that every more or less artistic achievement, even if the achievement lies only on the side of sheer beauty, will some time or another, in spite of contemporary disdain, come into its ultimate kingdom and mount the throne of its natural sovereignty. Artists in their dying words have professed their confidence in the final appreciation of their works on the part of the multitude; and so often has this splendid assurance been realized in fact that we have inclined to spell out a law from such death-bed self-confidences, forgetting many a case in which superb egotism is not justified by the events of the future. Such a case was that of the painter, Benjamin Haydon, who, though he committed suicide during a momentary eclipse of his vanity, nevertheless

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believed most devoutly in the golden immortality of his artistic productiveness, which was really quite fruitless. Now, the fact which I wish to emphasize in this paper is that there is a great quantity of really admirable and really beautiful music which deserves the warmest praise and the deepest appreciation, but which, often exquisite as it is, has a career all too brief, like the loveliest butterfly that lingers on a summer's day—when the air is heavy with heat and the sun burns as in a brazier over the flowers of the fields, the buttercups, the poppies, and the wild hyacinths. In other words, the devout belief of the artist in the immortality of his work, because it is beautiful, is not a necessary guarantee of immortality, even though he cherish it to the last moment of his career.

Immortality in music—what, precisely, does the phrase mean? Or, in other words, what would you say were the constituent parts of the music which is destined to linger and last in the ears of succeeding generations? Not sheer beauty, is the somewhat startling reply; for, as I have said and as I intend to fortify by example, much music distinguished by sheer beauty, and by that alone, has become dumb before the Corridors of Silence—those dim nether passages adown which the eloquent orator, the divine singer, the Orpheus of his time, have wandered mutely, finger on lip, utterly, unrescuably speechless and songless. But the constituent facts which saved some music from those Corridors of Silence were the folded flowers not yet set before the sun of future musical thought and of future musical development. For such music there was no death, no ferrying across the Styx to the land of the hereafter. Usually misunderstood during the life of its audacious creator, the unfolding of the flowers, their bringing to life, the fulfilment of the past, the realization by a master dead with the dreams that he had fashioned for posterity, remained. Yet where a musician

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realizes the pure beauty of his own work—pure beauty apart from any other quality—he may, as I say, die in the confidence of the greater artist, where the flowers of immortality are not ready among his sheaves. It is of such music, which, for reasons that will now be sufficiently understood, I call Butterfly Music, that I would write.

I will begin with the most familiar name of Arthur Sullivan. I have grave and serious doubts if the music of that "beloved musician" has not had its sting of immortality drawn from it. I consider, to be frank indeed, that by far the greater bulk of it is not likely to live. And yet there is page upon page of it which possesses a vital beauty, a fineness of conception, a refinement of melody, that mark it out as the work of a most genuinely inspired musician. But there is nothing whatever in Sullivan's writing which points to futurity. A beautiful butterfly, it sped out in the morning, and by its rare colors and engrossing humor of flight it glowed in the sunshine and attracted the enthusiastic admiration of all that saw it; but this was as beautiful butterfly music as one might chance to encounter, and its remembrance will linger in the ears of those among us who have it among our young memories; it is for posterity that it may come colorless and dead after its briefly brilliant contemporary career. To such a point has the music of Offenbach now come with the present generation—Offenbach, over whom our fathers raved and delighted, dead now as any butterfly that has flown into the frost of the night. Indeed, nearly all the opera buffa or comic opera of the last century belongs to the province of Butterfly Music. Its revival is dismal; you feel that the actors are wearing the "garb and not the clothes" of the ancients.

Leaving these lighter cases, I may approach cases based on even a colossal scale. I come to Meyerbeer. Can you find in one single operatic score by Meyerbeer the genius of a great future school, "the

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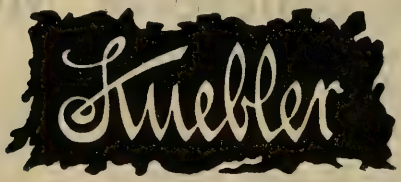
ancestral voices prophesying war," which whisper through every score-page of Richard Wagner once he had drawn his sails past the score of "Der fliegende Holländer"? I trow not. Meyerbeer's industry was amazing; his constructive powers never slackened; call him an Eagle-Moth—his music was still Butterfly Music. "Song for a day shall fill a day"; it had no message for the future; its fundamental basis was the chrysalis, a thing not destined for endurance, but only to evolve the butterfly, itself unfated to immortality.

There have been cases, sad and sorrowful, when of two contemporaries, one, the weaver of butterfly music, has stolen the glory from the other, crowned—but all invisibly to those whose eyes were veiled—with Daphne's laurels of immortality. Such was the fate of Mozart as opposed to Salieri. Salieri the triumphant, the composer of butterfly music, was raised aloft for worship, and was carried to the Corridors of Silence, while Mozart too late was gathered into the fields of Elysium. I have not attempted—indeed, I began by disclaiming any such attempt—to treat with contempt Butterfly Music, which, as I have said, is often beautiful with the beauty of one summer's day; but when, as in such a case as this, the Music of Immortality brings to the artist in consequence of Butterfly Music suffering, and heart-burning, and poverty, and the tragedy of a young death, then one feels that the beautiful music that lives but for a day can even have its poisonous effect upon the music over which have brooded the wings of the angel of Immortality. Was Sterndale Bennett then among the fashioners of such butterfly music? The facility and elegant beauty of his phrasing, the nice appropriateness of his orchestration, the charming poetry of his ideals—all these, alas! seem to have gone their way to the Corridors of Silence. And consider the case of Emanuel Bach, whom the worthy Dr. Burney considered superior to the great Johann



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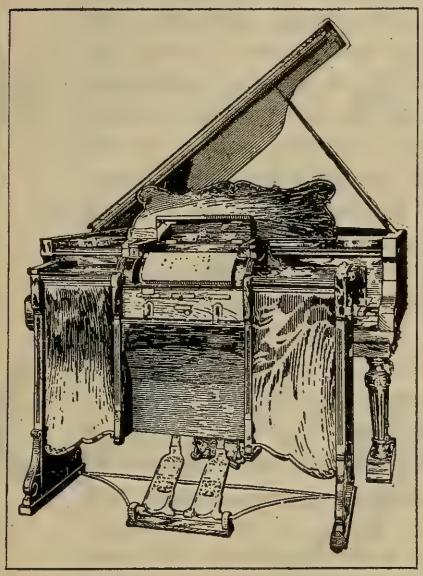

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Sebastian because the son was more "elegant and less crabbed." How sturdily through the weight of years did the great old man work his posthumous way back to the ears of those who recognized in his music the "thoughts that wander through eternity"—he not "to perish rather, swallowed up and lost, in the vast womb of uncreated night"!

As you look back along the steps that the passing musicians have taken in the darkness—musicians of this or that degree, I mean, not the commonplace ballad-monger—you note the division of their steps, some drifting to the "golden, remote wild West" of Immortality, "where the sea without shore is," the others wandering as by a guiding fate to the Corridors of Silence. It is with this latter band that I have dealt. I have tried to solve in some way the mystery of the oblivion which has bound their footsteps, as if those who came after had, in their regard, drunk of Lethe. It seems to me that, though much of their music is beautiful, it has no tendrils that can outstretch to the future; it is of its time; it says naught in prophecy; and we who, like others of the past, have lived in its time, do not understand why it makes so small an appeal to the generation that is treading on our heels. The great men who, perhaps, were only partially known in their time, grew like strong trees that slowly lifted their branches to the sun. But these others were the beautiful wastrels of art; their music flew abroad in eddying and graceful flight; all who were alive on the day of that flight stayed to admire and to applaud; but with the set of sun they were gone. It would be cheap to deny these musicians qualities of great beauty; but it is not of *their* song that you can write:—

> The voice I hear this passing night was heard
> In ancient days by emperor and clown,—
> Perhaps the self-same song that found a path
> Through the sad heart of Ruth, when, sick for home,
> She stood in tears amid the alien corn.

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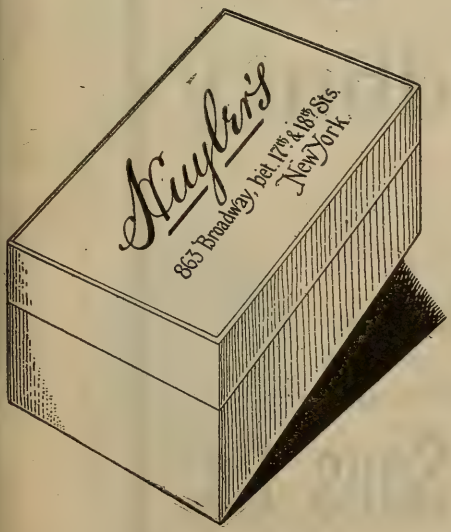

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BERLIOZ.

(From the *Pall Mall Gazette.*)

That superlative master is not popluar: of that fact there can be no doubt in the world. Very few concert-goers, we imagine, are conversant with the Symphonie Fantastique, just as very few frequenters of opera at home or abroad are acquainted with "Les Troyens." Even a really great critic of music has unhesitatingly described the work as "dry." And yet there is no doubt that Berlioz is destined to win his way in the end. Unaided by general applause, not encouraged by patronage, this wonderful genius calmly went on his road of art. Turbulent in life, determined in controversy, unsparing in his correspondence, this Hector Berlioz stepped through the avenues of music, assured and self-possessed, noting, as he went, the terror of the storm, the calmness of a windless sky, the bitterness of a hailstorm, the depression of the sirocco. For only in these objective terms is it possible to realize the man as he was, just as, for example, it must necessarily be in open-air terms that you may adequately describe the Pastoral Symphony.

But Berlioz was far more ahead of his time than was even Wagner. As a matter of fact, he cared nothing about time. It is true that he grieved on the day of his death; but that was a weakness that might have happened to Diogenes himself. So he wrote the Symphonie Fantastique; and, though Berlioz has been our theme before in this column, we may particularize in a very brief consideration of that astonishing work.

Its title is perhaps the aptest that was ever given to an immortal work of art. Fantasy is its beginning, its inspiration, and its end. Yet this is no such fantasy as one finds in "Midsummer Night's Dream" or in "Endymion." It is a fantasy of love and death and the awful

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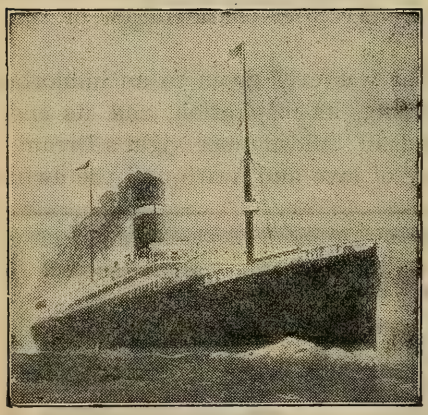
things that belong to death. It is a fantasy that reminds one (curiously enough) of that terrible Capuchin chapel in the Via Quattro Fontane in Rome, where all the decorations are composed of the skulls of the dead. You are centred in a requiem; but the hymn of rest is part of a wild, living lamentation, and the wildness of the cries seems to emphasize the hopeless peace of the dead casket that once held a vital spirit.

Berlioz was essentially Parisian in his manner of speech and in his literature. But in his music he was of no clear nationality. His enormous knowledge seemed to give him wings to reach outside mere folk tradition,—a superstition the value of which has been vastly overrated,—and his deep sympathy with all that was best in his art sent him abroad for the things needed to satisfy his musical soul withal. Take, for example, in the Symphonie Fantastique, which we have been discussing, the intrusion of the plain-song setting of the "Dies Iræ." Mozart when he conceived his Requiem determined to produce a novel but undying thing. Berlioz went to the undying thing that was not novel. Those immortally fine phrases, born of a simple and essential fear of death, which characterize that music suited the bizarre purpose of Berlioz far better than a modern thing, the product of one man's thought, and not the evolution from a universal sentiment. How the phrases clang through the hurry of the orchestra; how vividly do you



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realize in their tones the terror of the monastic brethren as they committed the soul of their dead brother to the mercy of God! And it was nothing less than a gesture of genius which sent the hand of Berlioz along his score-page to embody that wonderful expression of religious sincerity in a complex inspiration, which, after all, involved elementally the same idea. But Berlioz is not yet popular. The world has not given him a genuine chance. Wagner won the game in his own lifetime, and has been winning it ever since the day of his death; but Berlioz has, save for his "Faust," been practically avoided. He made the opportunity for Gounod's popularity; but he never has really gained it for himself.

SYMPHONY IN A MAJOR, NO. 7 . . . . . BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote his seventh symphony in the spring of 1812, and finished it May 13, in the hope that it would be performed at a concert of Whitsuntide. (The eighth symphony and the music to "Egmont," with the exception of the overture, were also written in this year.) Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his mechanical trumpeter and pan-harmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven wrote his "Wellington's Sieg," or "Battle of Vittoria," for this machine. The effect was so great that Mälzel begged Beethoven to score the piece for orchestra. He also made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

He made the arrangements in haste because Dragonetti, Meyerbeer, and other musicians were in Vienna as birds of passage. The concert was given Dec. 8, 1813, and Beethoven conducted. The programme was as follows: the seventh symphony; two marches played by Mälzel's mechanical trumpeter, with full orchestral accompaniment, one by Dussek, the other by Pleyel; "Wellington's Sieg." The concert was most successful. It was repeated December 12, and the net receipts of the two were 4,000 gulden. The public and the critics were loud in praise. Spohr, who was one of the violinists in the orchestra, tells us that the new pieces gave "extraordinary pleasure, especially the sym-

phony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

Beethoven gave a name, "Pastoral," to his sixth symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the seventh symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same seventh symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg,

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a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the seventh symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch.

But why should anything be read into the music of this seventh symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

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PROGRAMME.

Smetana . . . . Overture to the Opera, "The Sold Bride"

Richard Strauss, "Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35
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Beethoven . . . . . Symphony in A major, No. 7, Op. 92

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OVERTURE TO THE OPERA, "THE SOLD BRIDE."

FRIEDRICH SMETANA.

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866. The overture was played in Boston for the first time at a Symphony Concert, Dec. 31, 1887. It has also been played at these concerts, March 23, 1889, Jan. 15, 1898, March 10, 1900.

The overture, which, according to Hanslick, might well serve as prelude to any comedy of Shakespeare,—and indeed the overture has been entitled in some concert-halls "Comedy Overture,"—is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major,

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GIVE A MAN A HORSE	G. H. S. Lewis

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and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

The story of the opera is a simple one. The peasant Micha has two sons. Hans, the son by Micha's first wife, has been compelled by the intrigues of his step-mother to leave the village, while her son, Wenzel, a foolish, stuttering fellow, stays at home and is coddled. The marriage-broker, Kecal, wishes to make a match between Wenzel and Marenka, the daughter of a peasant, Kruschina, who had already agreed with Micha that their children should wed. But Marenka is in love with a stranger who is said to have come from afar. This stranger is Hans, who is able to remain incognito until the end. The broker wishes to get rid of this rival, and he offers him money. Hans outwits him, for he introduces in the agreement the sale of the maiden Marenka, betrothed to "the son of Micha," and all, even Marenka herself, understand this son to be Wenzel, until at the very end Hans reveals himself to his parents and sweetheart.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck, when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, Nov. 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori Cechach," or "Die Brandenburger in Böhmen,"—but it was not performed until Jan. 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was improbable, undramatic, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against

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Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life-songs, legends, of his countrymen.

"DON QUIXOTE" (INTRODUCTION, THEME WITH VARIATIONS, AND FINALE): FANTASTICAL VARIATIONS ON A THEME OF A KNIGHTLY CHARACTER, OP. 35 . . . . . RICHARD STRAUSS.

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale): Fantastische Variationen über ein Thema ritterlichen Characters," was composed at Munich in 1897. It was played for the first time at a Gürzenich concert, Cologne, Franz Wüllner conductor, March 8, 1898. The first performance in the United States was by the Chicago orchestra, Chicago, Theodore Thomas conductor, Jan. 7, 1899.

The work is scored for 1 piccolo, 2 flutes, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 3 bassoons, 1 double-bassoon, 6 horns, 3 trumpets, 3 trombones, 1 tenor tuba, 1 bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, harp, 16 first violins, 16 second violins, 12 violas, 10 'cellos, 8 double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). Mr. Arthur Hahn has written a pamphlet of twenty-seven pages in elucidation, and in this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

It is said that "Don Quixote" was written at a time when the composer himself was inclined "to be conscious of the tragi-comedy of his own over-zealous hyper-idealism and ironical at its expense." The writer of the programme-book prepared for the Strauss Festival at London in June, 1903, makes this statement, which, with a knowledge of Cervantes's romance, might serve any one who is not too curious,

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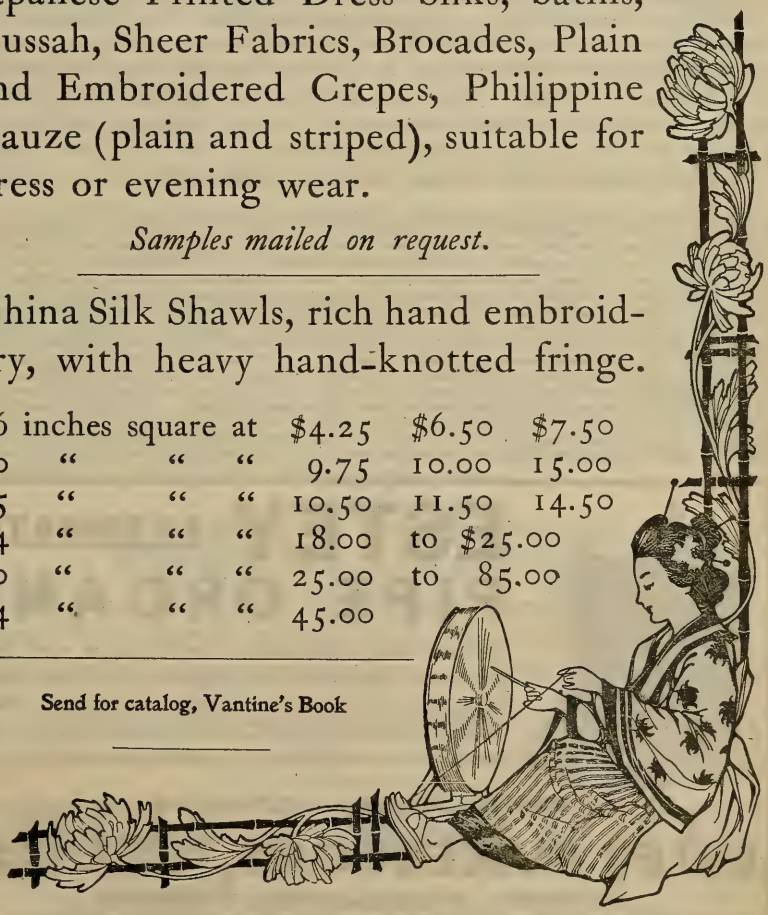
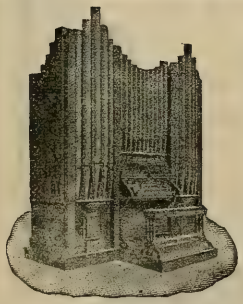


who does not insist on knowing every detail in a musical panorama: "When we talk of musical characterization, in the sense in which modern music 'characterizes,' we do not of course mean, for example, that music could draw a picture of Don Quixote and Sancho Panza—or tell us that the one was tall and thin, and the other short and stout, any more than it could describe the color of Dulcinea's eyes. But it is—in the view of the modern writers—possible for music, by means of harmonic color, tone color, and melodic contour, to symbolize a character. Further, if we study the subjects of Strauss's symphonic poems, we shall find that each of them deals with a well-defined type of humanity, since an individual is a fit subject for a symphonic poem only in so far as he is typical of something common to all human nature. And so Don Quixote is synonymous with the hyper-idealist,* whose lack of practical wisdom brings shipwreck to all his noble schemes—just as Sancho Panza is the embodiment of sound and homely common sense. After all, it is largely because Cervantes had the skill to elevate Don Quixote into a broadly human type which is for all time that his work has endured; and the composer's main object has been to grasp just those enduring features. Without going so far as some German commentators . . . we can see in it [the Don Quixote theme] a musical picture of a 'beautiful, ineffectual' nature, infinitely pathetic, though we cannot but smile at it. In the Sancho Panza theme there is a humor of the kind which has been called 'unbuttoned'; and it is in the constant action and reaction of the two elements that the chief musical as well as psychological interest of 'Don Quixote' resides. . . . With regard to the intense realism of 'Don Quixote,' we must not

* Mr. James Fitzmaurice-Kelly has well said: "Of madness there are two kinds; Don Quixote's, which is sublime, and his commentators', which is ridiculous. . . . Like his contemporary, Shakespeare, like Dickens and Balzac, Cervantes was strongly drawn by the workings of the abnormal human mind. Their fascination for him was unceasing; in 'El Licenciado Vidriera,' in 'El Coloquio de los Perros,' in 'El Celoso Extremeno,' in episodic touches innumerable, he reverts with unfaltering interest to the theme of madness. With his exact, intuitive insight, he was a psychologist without theories and without (one may say) knowing it. Hamlet and Don Quixote are something more than mere contemporaries in point of time: they are brethren insane with a difference, twin examples developed with a rigorous, natural logic. If 'Hamlet' be the tragedy of thought, 'Don Quixote' is the tragi-comedy of action. Where the one dreamer doubts of the real, the other believes without reserve in the visionary." Yet some would have us believe that the book is a satirical romance with a key. According to Defoe, Don Quixote was the Duke de Medina Sidonia. Rawdon Lubbock Brown supplies a key from Don Quixote as the Duke of Lerma to the three ass-colts, the three Princes of Savoy,— Philip, Victor Amadeus, and Emmanuel Philibert. Even Walter Savage Landor did not hesitate to say that Don Quixote represents Charles V., and that the book is "the most dexterous attack ever made against the worship of the Virgin," inasmuch as "Dulcinea was the peerless, the immaculate; and death was denounced against all who hesitated to admit the assertion of her perfections."—Ed.



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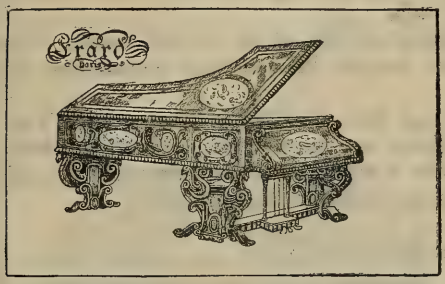

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forget, in considering it, the epithet 'fantastic,' which the composer has applied to the work; the music is, in short, mostly a realistic representation of phantasms rather than of actual occurrences, though the bleating sheep of the second Variation are of course real enough. But in the latter part of the work the wind-machine is used to simulate not a real gale, but a gale imagined by Don Quixote."

***

There is no programme attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

"Don Quixote" is divided into an Introduction, a Theme with Variations, and a Finale. The sections are connected without a break. The solo violoncello represents the Knight, and the solo viola Sancho Panza. Each variation portrays an incident in the novel.

Introduction.

Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies."* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says Mr. H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

* Quotations from the novel itself are here taken by the editor from the translation into English by Thomas Shelton (1612, 1620).

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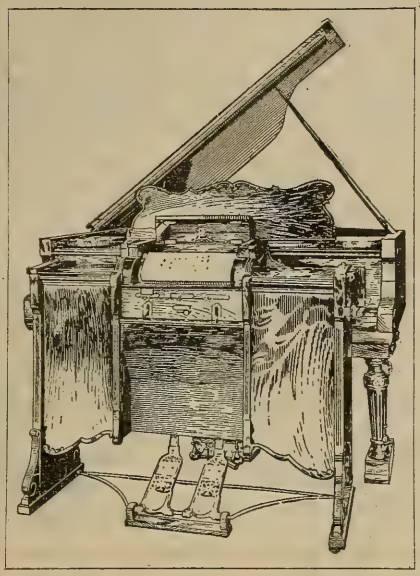

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The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments—including the tuba, here so treated for the first time—creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

THEME.

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo 'cello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

VARIATION I.

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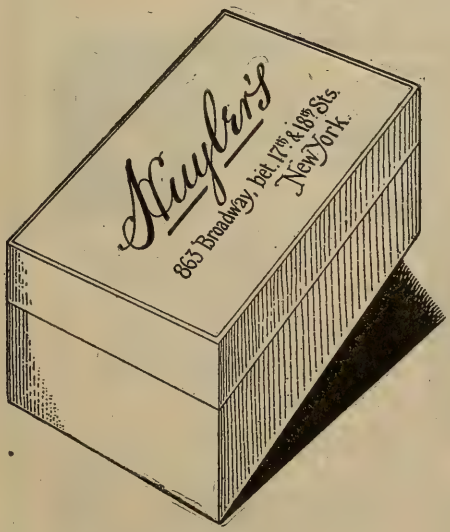

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the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

Variation II.

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

Variation III.

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy and comfortable realities of life. At last his master is angry and bids him hold his tongue.

Variation IV.

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers and desperate villains, and he attacks them. They knock him sense-

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less and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and, after he has helped him, lies down by his side and goes to sleep (bass tuba, double-bassoon).

Variation V.

The Knight's Vigil. "Very slow," 4-4. Don Quixote is ashamed to sleep. He follows the knightly custom and holds watch by his armor. Dulcinea answers his prayers and appears to his vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage indicative of his rapture.

Variation VI.

The Meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

Variation VII.

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they find themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

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Variation VIII.

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments, religioso).

Variation IX.

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X.

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:—

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"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had ran a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, 'Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth: thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his Lady Dulcinea, he would accomplish all the rest, like a true and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation—the battle with the sheep—reappears. Don Quixote loses one by one his illusions.

Finale.

The Death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right

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wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse, and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar: all which notwithstanding the niece ceased not to feed very devoutly; the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit any thing, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the bystanders, he yielded up the ghost, that is to say, he died."

"Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the 'cello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.

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Operas: "Don Chisciotto della Mancia," Sajon (Venice, 1680); "Der irrende Ritter Don Quixote de la Mancha," book by Hinsch, music by Förtsch (Hamburg, 1690); "Don Quixote," book by d'Urfey, music by Purcell and others (London, 1694), a play with incidental music; "Don Chisciotto in Sierra Morena," by Conti (Vienna, 1719); "Don Chisciotto alla corte della duchessa," by Caldara (Vienna, 1727); "Don Chisciotto," intermezzo, Padre Martini (about 1730), by Treu (Breslau, 1727), by Holzbauer (Mannheim, 1755); "Don Chisciotto della Mancia," intermezzo by da Feo (about 1740); "Don Chisciotto alle nozze di Gamazzo," book by Boccherini, music by Salieri (Vienna, 1771); "Don Chisciotto della Mancia," Paesiello (Naples, 1769); "Ritter Don Quixote—Das Abenteuer am Hofe," by F. Spindler (about 1790); "Don Chisciotto," Piccinni (Naples, 1770), Schack (Vienna, 1792), Hubatschek (Hermannstadt, 1792), Tarchi (Paris, 1791), Dittersdorf (Oels, 1795), Generali (text by Rossi, Milan, 1805), Miari (Venice, about 1810), Manuel Garcia (New York, 1827),* Mercadante (Cadiz, 1829), Mazzucato (Milan, 1836), L. Ricci (Venice, 1881); "Die Abenteuer des Ritter Don Quixote de la Mancha," L. Seidel (Berlin, 1811); "An Adventure of Don Quixote," Macfarren (London, 1846); "Don Quixote," Rauchenecker (Elberfeld, 1897), Kienzl (Berlin, 1898); "Don Quichotte," book by Barbier and Carré, music by Boulanger (Paris, 1869); "Don Quichotte," book by Deschamps, music by Pessard (Paris, 1889); Renaud (Paris, 1895).

"Sancio Pansa, governatore dell' isola Barattaria," Caldara (Vienna, 1733); "Sancho at Court: The Mock Governor," James Ayres (London, 1741); "Sancho Panca dans son Ile," book by Poinsinet, Jr., music by Philidor (Paris, 1762); "Les Noces de Gamache," Bochsa (Paris, 1815); "Die Hochzeit des Gamacho," Mendelssohn (Berlin, 1827); "Sancho," in five acts, book by Yve-Plessis, music by Jacques-Dalcroze (Geneva, 1897).

Operas that were suggested indirectly: "Le nouveau Don Quichotte," Champein (Paris, 1789), Moniuszko (Wilna, 1847).

Ballets: "Don Quichotte chez la Duchesse," scenario by Favart,

* This date and this place of performance are given. I have been unable to verify the statement.—Ed.

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Operettas: "Don Quichotte et Sancho," music by Clapisson (Paris, Dec. 11, 1847); "Don Quichotte et Sancho Pança," by Hervé (Paris, 1847); "Don Quixote," music by F. Clay (London, 1875); "Don Quixote," Roth and Weinzierl (Vienna, 1879); "Don Quixote," book by H. B. Smith, music by R. de Koven (Boston, 1889).

Pantomime, "L'Empire de la Folie: Le Mort et l'Apothéose de Don Quichote," by G. J. Navoigeville (Paris, 1799).

"Don Sanche; ou, le Château d'Amour," book by Théaulon and Nancé, music by Liszt (Paris, 1825), has probably little or nothing to do with Cervantes's story.

***

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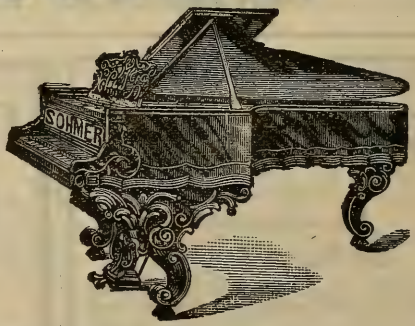

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CÉSAR AUGUSTE FRANCK:

(Born at Liége, Dec. 10, 1822; died at Paris, Nov. 8, 1890.)

"Le Chasseur Maudit," composed in 1883, was played for the first time at a Pasdeloup concert in Paris, Jan. 13, 1884. It was played for the first time in the United States at Cincinnati, Jan. 29, 1898. The first performance in Boston was at a concert of the Chicago Orchestra, Theodore Thomas conductor, in Music Hall, March 26, 1898. The work was played here at a Boston Symphony Orchestra Concert, March 2, 1901.

The composition is based on Bürger's ballad, "Der wilde Jäger" (1785?), and the argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

"'Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

"Hallo! Hallo! The chase rushes over cornfields, moors, and meadows.—'Stop, Count, I entreat you; hear the pious chants.'—No! Hallo! Hallo!—'Stop, Count, I implore you; take care.'—No! and the riders rush on like a whirlwind.

"Suddenly the Count is alone; his horse refuses to go on; the Count would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: 'Sacrilegious man,' it cries, 'be forever hunted by Hell!'

"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

The symphonic poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clari-

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nets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass tuba, a set of 3 kettledrums, 2 bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; and the infernal chase.

The symphonic poem begins Andantino quasi allegretto, G major, 3-4, with a horn theme, which in various forms is heard throughout the composition. 'Cellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns sound in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An unearthly voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The Infernal Hunt. New motives are added to the chief theme, and much use is made of the Count's wild horn call

***

The legend of the Wild Hunter and the Wild Chase is old and widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796): one Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
Well may I guess, but dare not tell;
The right-hand steed was silver white,
The left, the swarthy hue of hell.

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The right-hand Horseman, young and fair,
His smile was like the morn of May.
The left, from eye of tawny glare,
Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
And "Hark away, and holla, ho!"

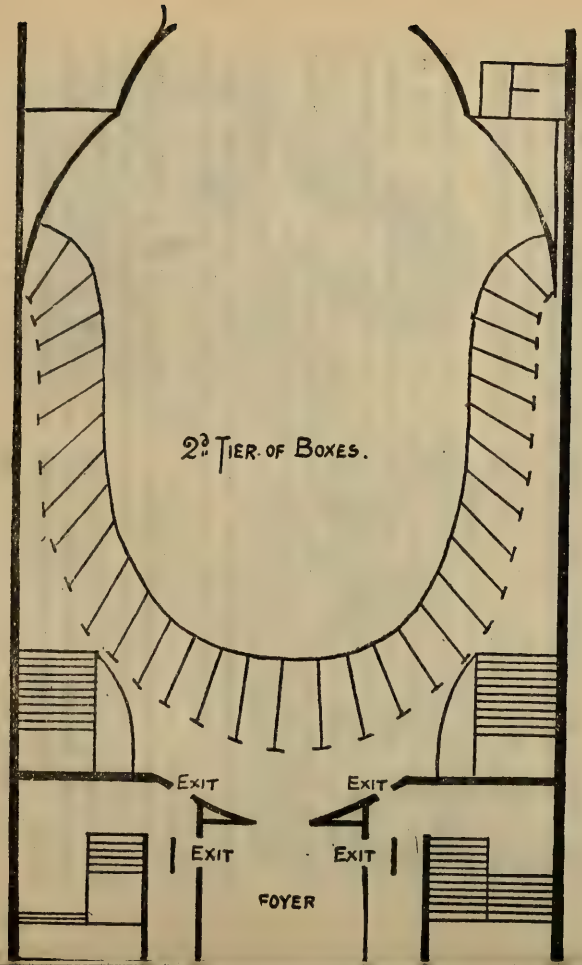
Some folk-lorists go back to Orion and claim that he was the original Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was "*Das wüthende Heer.*" The devil was accompanied in the mad flight by this giant.

In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night.

The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." And now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din.

The hero in the Sölling walked in the paths of righteousness, but, about to die, he prayed that for his share of heaven he might hunt until the Day of Judgment. His prayer was granted. He is a tall man on a white horse.

In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws. He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths.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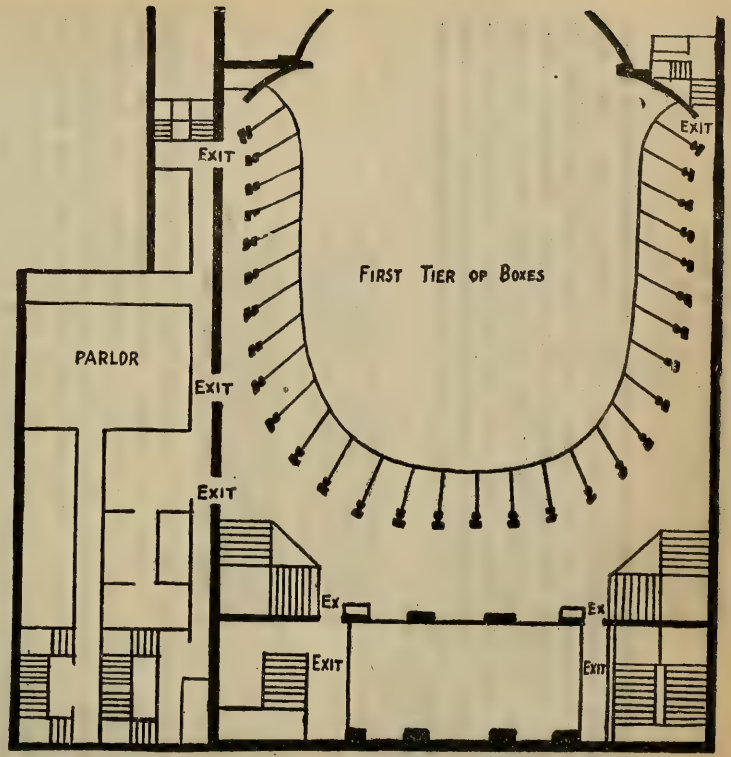
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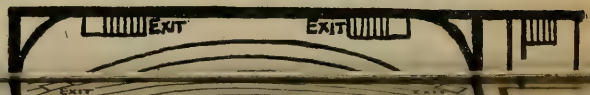
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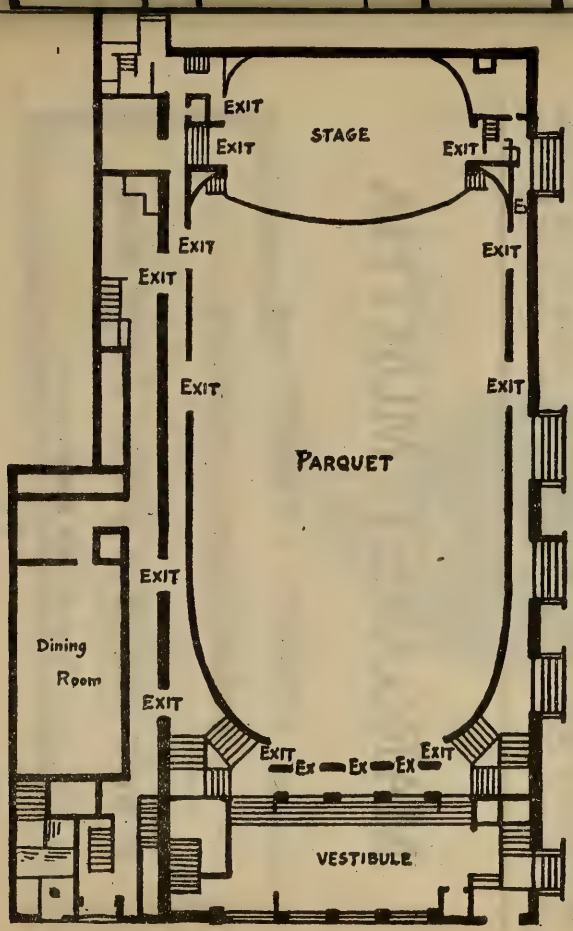
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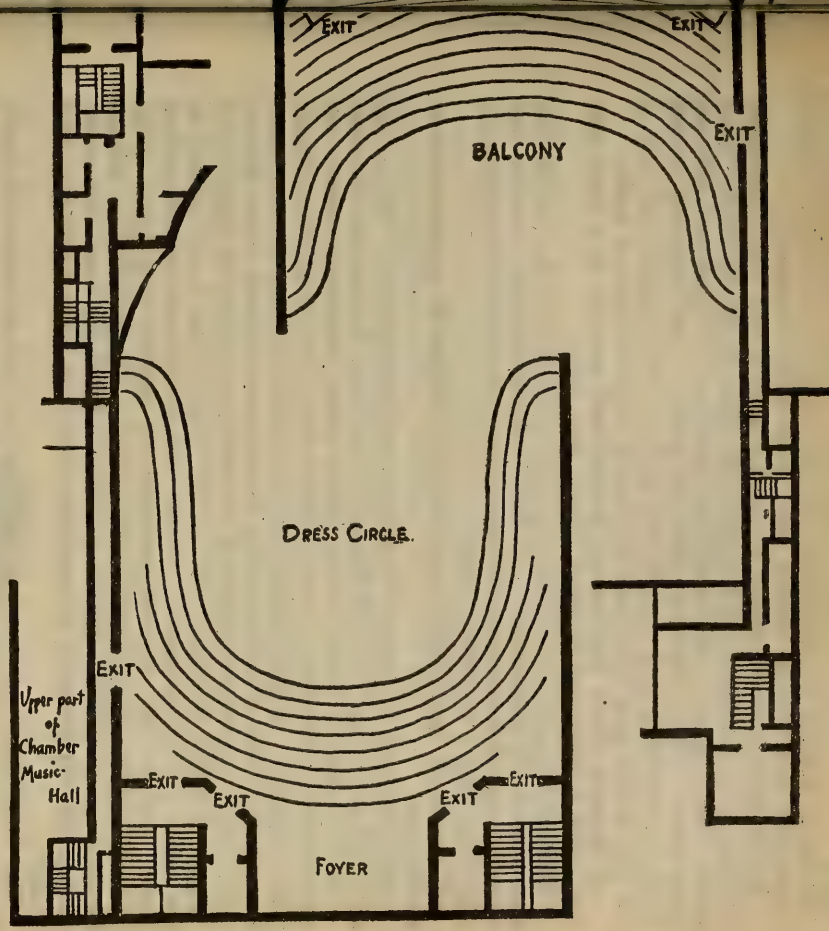
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In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. And he is kindly disposed.

But it is not safe to benefit by the kindness of the Wild Huntsman, for once, as a benighted hunter heard the chase go by, he cried: "Good sport, Falkenburgh!" A hoarse voice answered: "Dost thou wish me good sport? Then thou shalt share the game." And there was thrown at him something that looked like carrion. The hunter lost two of his best horses soon after, and he himself was never strong again.

At Meissen, Hans Jagenteufel, booted and spurred, in a long gray coat, with a bugle but no head, rides a gray horse.

Eberhart, Count of Wirtemburg, met a spectre in the woods who was undergoing punishment: for four hundred and fifty years he had chased a stag that he could not overtake, and the face of this huntsman was "like unto a wrinkled sponge."

In the forest near Bidshausen the Wild Huntsman appears once in seven years.

At Golmbach a peasant mocked Hackelberg's cry. Some one snatched at his cap; his face began to swell, and the next day he died.

Dame Holda, or Holle, was at first a lovely, amiable goddess; but she became a temptress of men, and held her court in the Horselberg, near Eisenach. In the fifteenth and sixteenth centuries she was transformed into Dame Venus, dwelling in state and splendor in the Venusberg. From a beneficent goddess she became a wanton in league with Satan. She was still beautiful in front, but she had a tail behind, as the master whom she served; "to go with Holle" was to join a witch party; and at last she was an ugly old woman, long-nosed, snag-toothed, with bristling, thickly matted hair. All children that die unbaptized go to Holda, and they shriek behind her when she rides, clothed and in a coach, in company with the Wild Huntsman and Wotan.

The Wild Hunt is pictured in music in the third movement of Raff's Symphony No. 3, "In the Woods" (composed in 1869); and the legend suggested these works: "Die wilde Jagd," opera by Jos. Triebensee (Budapest, March, 1824); "Der wilde Jäger," opera by Hierony-

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mus Payer (Vienna, 1806); "Der wilde Jäger," opera by V. E. Nessler (Leipsic, 1881); "Der wilde Jäger," cantata by M. J. Beer (Olmütz, 1888); "Der wilde Jäger," opera by A. Schulz (Brunswick, 1887); "Hackelberends Begräbnis," by Müller-Reuter, choral ballad, 1902; and, in a way, the scene, "La Chasse Fantastique," in Act II. of "Saint Julien l'Hospitalier," by Camille Erlanger (Paris, 1894–96).

SYMPHONY IN A MAJOR, No. 7 . . . . . BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote his seventh symphony in the spring of 1812, and finished it May 13, in the hope that it would be performed at a concert of Whitsuntide. (The eighth symphony and the music to "Egmont," with the exception of the overture, were also written in this year.) Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his mechanical trumpeter and pan-harmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven wrote his "Wellington's Sieg," or "Battle of Vittoria," for this machine. The effect was so great that Mälzel begged Beethoven to score the piece for orchestra. He also made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

He made the arrangements in haste because Dragonetti, Meyerbeer and other musicians were in Vienna as birds of passage. The concert was given Dec. 8, 1813, and Beethoven conducted. The programme was as follows: the seventh symphony; two marches played by Mälzel's mechanical trumpeter, with full orchestral accompaniment, one by Dussek, the other by Pleyel; "Wellington's Sieg." The concert was most successful. It was repeated December 12, and the net receipts of the two were 4,000 gulden. The public and the critics were loud in praise. Spohr, who was one of the violinists in the orchestra, tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

Beethoven gave a name, "Pastoral," to his sixth symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the seventh symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same seventh symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old

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edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the seventh symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man. statue. He is "playing the plate," like the æsthete-pianist in Punch,

But why should anything be read into the music of this seventh symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

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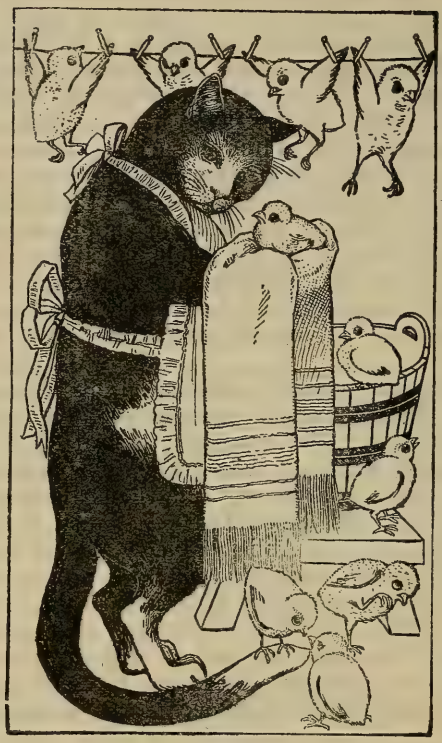

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PROGRAMME.

Brahms . . . . . Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Lalo Spanish Symphony for Violin and Orchestra, in D minor, Op. 21

I. Allegro non troppo.
II. Scherzando: Allegro molto.
III. Andante.
IV. Rondo: Allegro.

Georg Schumann Two Movements from "In Carnival Time," Suite for Full Orchestra, Op. 22

II. Andantino marcato.
III. Presto (Humoreske).

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There will be an intermission of ten minutes after the Lalo selection.

Symphony in E minor, Op. 98 : : : : : : Johannes Brahms.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, Oct. 25, 1885. Simrock, the publisher, is said to have paid Brahms 40,000 marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, Nov. 26, 1886. But, although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra, Dec. 23, 1886.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata. Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy,

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suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

***

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfen Hunt." F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This

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tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

J. A. Scheibe protested against such fantastic views in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

***

Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (I preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. *s. d.:* CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of

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the chacone, the song is more tender, the expression is less lively, and, for this reason, passacailles are almost alway worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or Chaconne is a dance and an instrumental piece, whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass) cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed (here Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.) is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which

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came into France after operas were introduced there. It means *passe rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACONA, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post,

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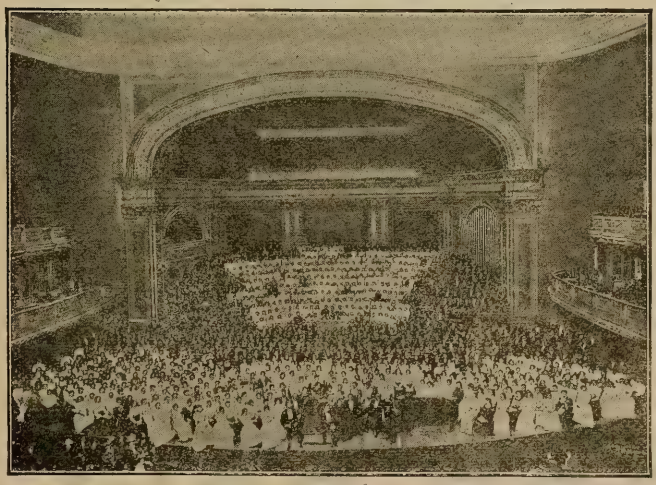

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while on the contrary the passe-caille (for so must the word be written in French, not passacaille (is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor without straying far from the chief tonality and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind

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fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo. while the others, each sex apart, performed various figures, until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: The CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful."* It spread so fast that early in the seventeenth century it well nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.— ED.

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Pater Noster (five voices)	*G. P. da Palestrina* (1524–94)
Crucifixus (for double chorus)	*Antonio Lotti* (1667–1740)
Christus Resurgens (eight voices)	*Felice Anerio* (1560–1630)
a. O Filii et Filiae (Easter Hymn from "Christus," two voices) *b.* Ave Maria	*Franz Liszt* (1811–86)

PART II.

Cantata, "God's Time is the Best"	*J. S. Bach* (1685–1750)

PART III.

Aime moi, Bergère (Chanson)	*Jacques Lefèvre* (1613)
Frühlingssehnsucht	*E. Humperdinck* (1854)
Three Songs { Im Mai Der vielschönen Fraue Schweizerlied }	*Robert Franz* (1815–92)
Spanisches Liederspiel (Op. 74)	*Robert Schumann* (1810–56)

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and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three time. The word is derived from "passa calla," a Spanish term for street-song. A passacaille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode."*

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passecaille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuiller, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time, was full of grace and harmony. The ladies took much pleasure in this dance: their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The Oxford English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona, according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

* In Gluck's "Alceste "(Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

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Spanish Symphony for Violin and Orchestra, Op. 21.

Edouard Lalo.

(Born at Lille, Jan. 27, 1823; died at Paris, April 22, 1892.)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, Feb. 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

The orchestral part of this concerto-symphony is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, snare-drum, triangle, harp, and strings.

Ancestors of Lalo went from Spain in the sixteenth century to Flanders and settled there; but, if any one thinks that Lalo, in this concerto, —for it is practically a concerto in spite of the title,—was influenced irresistibly by Spanish blood, he should be reminded that the composer also wrote a "Norwegian" fantasia and a "Russian" concerto for violin and orchestra. His teacher at the Conservatory of Lille was one Baumann, of German origin, who taught the lad the violin and harmony. Lalo's parents did not wish him to be a musician, but he went to Paris and studied the violin at the Conservatory with Habeneck. He studied composition in Paris with Jules Schulhoff, the pianist, and with Joseph Eugène Crèvecœur, who took the second *prix de Rome* in 1847, and then went back to Calais, his birthplace, where he made lace. For several years Lalo was obliged to gain his bread by playing the viola in the Armingaud-Jacquard Quartet, whose concerts were popular for many years. The society was organized in 1855, and

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the programmes were devoted chiefly to chamber music by the leading German composers. Those were the days of sentimental romances by Loïsa Puget and of variations of themes from favorite operas; but Lalo gave himself almost exclusively to chamber music, which was then cultivated but little in France and poorly represented. His first works were pieces of chamber music which show German influence. In spite of the beauty of some of his songs and in spite of the brilliance of his works for orchestra and for solo violin, Lalo was not valued at his true worth until the production of his opera, "Le Roi d'Ys" (1888). His ballet "Noumana" was produced at the Opéra, Paris, in 1882, and his posthumous opera, "La Jacquerie," completed by Arthur Coquard, was produced at Monte Carlo in 1895 and performed later in that year at the Opéra-Comique, Paris.

His personality during his later years has been described as follows. Slight in stature, he limped a little as the result of paralysis, which attacked him during the rehearsals of "Noumana." He was otherwise of distinguished appearance,—fastidious in dress, with a good deal of color in his cheeks, bright-eyed, with snow-white hair and a white beard and moustache," which gave him the appearance of an Austrian diplomat." His judgment of contemporaneous musicians was spiced with wit, which was at times malicious. He thought unfavorably of much of the music that was heard in the opera-house, but he was not in sympathy with radical German theories concerning the music-drama. His temperament was French; he was honest, and he insisted on clearness in art.

***

The first movement of this violin concerto, Allegro non troppo, in D minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in it sown way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third

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part, however, is more elaborate than that of the first. The second theme comes in D major. There is a short coda on the first theme.

II. Scherzando, allegro molto, G major, 3-8. This movement begins with a lively orchestral prelude. The solo violin has a cantabile waltz theme, which is developed at some length. Figures from the orchestral prelude keep appearing in the accompaniment. There is a second part, full of capricious changes of tempo and tonality. The third part is virtually a repetition of the first.

III. The Intermezzo, allegretto non troppo, in A minor, 2-4, is often omitted in performance.

IV. The Andante, in D minor, 3-4, opens with an orchestral prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme of the movement, a cantilena, which is developed simply. The second theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.

V. The finale, a Rondo, allegro, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

"In Carnival Time,"* Suite for Full Orchestra, Op. 22.

Georg Schumann.

(Born at Königstein, Oct. 25, 1866; now living at Berlin.)

This suite, entitled originally "Carneval," was played for the first time at a Philharmonic Concert, led by Mr. Nikisch, in Berlin, Feb. 20, 1899.

The suite is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bas-

* "Carnival: Originally (according to Tommaseo and Bellini) 'the day preceding the first of Lent'; commonly extended to the last three days or the whole week before Lent; in France it comprises *Jeudi gras*,

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The composer prepared a short sketch for the programme-book of the Philharmonic Concert. This sketch is used as the basis of the following description:—

I. Allegro con fuoco (in waltz time), A major, 3-4. (There are several modifications of the indicated pace.) The scene is the ball-room of carnival gayety and confusion. Episodes of a waltz nature follow one another, and characterize the couples passing before us. Some of these couples call our special attention (episode for clarinets and bassoons, to which other wind instruments are soon added). The crowd and the hubbub increase, and new couples join the revellers (kettledrums, clarinets, and bassoons). Here is a graceful pair (flute and clarinet), and over there is a lonely dreamer ('cellos and violas),

Dimanche gras, *Lundi gras*, and *Mardi gras*, *i.e.*, Thursday before Quinquagesima, Quinquagesima Sunday, Monday, and Shrove Tuesday; in a still wider sense it includes 'the time of entertainments intervening between Twelfth-day and Ash Wednesday." (New English Dictionary, edited by Dr. Murray.)

Then there is the Mid-Lent Carnival, a festivity held on the middle Thursday of Lent, to celebrate the fact that the first half of that season is at an end.

The word itself is an adaptation of the Italian *carnevale*, *carnovale*. "These appear to originate in a Latin *carnem levare* or Italian *carne levare*, with infinitive used substantively, meaning 'the putting away or removal of flesh (as food).' . . . We must entirely reject the suggestion founded on another sense of *levare*, to relieve, ease, 'that *carnelevarium* meant the solace of the flesh (*i.e.*, body)' before the austerities of Lent. The explanations 'farewell flesh, farewell to flesh' (from Latin *vale*), found already in Florio, and 'down with flesh' (from French *aval*), belong to the domain of popular etymology."

The most famous Carnival was that of Venice. John Evelyn made this sour allusion to it in his diary (1646): "Shrovetide, when all the world repaire to Venice, to see the folly and madnesse of the Carnevall." The poet Gray, writing of a carnival, said: "This carnival lasts only from Christmas to Lent; one half of the remaining part of the year is past in remembering the last, the other in expecting the future Carnival."

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a Romeo who has not yet found his Juliet; and there is a pair of lovers teasing each other (flutes and clarinets). The crowd waxes greater and greater, the pleasure grows madder, all are drawn into the whirl of excitement. The movement closes in this mood.

II. Andantino marcato, A minor, 2-2. This movement is an old-fashioned gavotte; it is as a dance-picture for the amusement of the crowd. It is a gavotte of old-time distinction and pomp. (The chief theme is announced by the 'cellos "with humor.") In the trio a couple are whispering together amorously (clarinet and bassoon, and afterward *pp* in strings). The first section is repeated. The coda has twilight tints, soft wood-wind notes; and the chime of the triangle is enveloped in the silvery gauze of the harp.

III. Presto (Humoreske), A major, 2-4. This movement portrays the ending of the festival. There is hubbub, there is babel; harlequins play their pranks; and there is wild gayety. Toward the very end appear two revellers who have crushed too many cups (bassoons enter after a harp glissando). There is Homeric laughter, and then everything is swept into the whirlpool of the carnival.

***

Georg Alfred Schumann was born of a musical family. His father was a music director, his grandfather a cantor. He studied under C. A. Fischer, B. Rollfuss, and Fr. Baumfelder in Dresden. From 1881 to 1888 he was a pupil at the Leipsic Conservatory, where his teachers were Jadassohn, Reinecke, and Zwintscher. He was awarded the Beethoven prize. From 1891 to 1896 he conducted the Gesangverein of Dantzic; in 1896 he was called to Bremen as conductor of the Philharmonie (orchestra and chorus); and in the fall of 1900 he made Berlin his home as conductor of the Singakademie. His chief works

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***

The composer speaks of a gavotte "of old-time distinction and pomp."

Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance, and it takes its name from Gap in Dauphiné; the inhabitants of Gap are called "gavots." "It was introduced at Court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in

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national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a kind of branle. The dancers were in line or in a circle; after some steps made together, a couple separated, danced alone, and embraced; then the woman kissed all the male dancers, and the man all the female dancers. Each couple in turn went through this performance. Ludovic Celler tells us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtesies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the menuet de la Cour and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage

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dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a "tabulature d'une gavotte," with a description, in the "Orchésographie" (1588) of Jehan Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no succeassor, no representative, in the modern dance art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*, andante, 4-4; in each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

One of the latest instances of the use of the gavotte in orchestral music is in Edward Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899, and played in Chicago by the Chicago orchestra, Feb. 14, 1903).

* In "Iphigénie in Aulis" (1774).
† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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(Born at Florence, Sept. 8, 1760; died at Paris, May 15, 1842.)

"Anacréon; ou, l'Amour Fugitif," opera-ballet in two acts, book by "Citoyen" Mendouze, music by "Citoyen" Cherubini, ballet arranged by "Citoyen" Gardel, was produced at the Opéra, Paris, on "le 11 vendémiaire, an XII." (Oct. 4,* 1803). The chief singers were Lays (or Lais), Anacreon; Mme. Branchu, Corinne; Miss Jannard, Vénus; Miss Lacombe, Glycère; Miss Hymm, l'Amour; Miss Chollet, première esclave; Eloy, Bathille; Mme. Gardel, Athanaïs (a dancing and singing character). The chief dancers were Mmes. Gardel, Vestris, Taglioni, Coulon, and "le citoyen" Vestris.

The opera in rehearsal was known as "Anacréon chez lui."

In 1801 Cherubini wrote only four or five vocal pieces of slight importance and an ensemble to be added to "Les Deux Journées" (1800). In 1802 he wrote only a duet and a chorus for an opéra-comique that was not completed. In 1803 he wrote only "Anacréon." Cherubini during these unproductive years was disgusted with the emptiness of art. Late in December, 1800, Napoleon, first Consul, received at the Tuileries deputations from societies and public institutions. Napoleon said in the course of a conversation with the composer: "I am very fond of Paisiello's music; it is gentle, peaceful. You have great talent, but your accompaniments are too loud." Cherubini answered: "Citizen Consul, I have conformed to the taste of the French." Napoleon persisted: "Your music is too loud; let us talk of Paisiello's, which lulls me gently." "I understand," answered Cherubini: "you prefer music that does not prevent you from dreaming of affairs of state." Napoleon did not soon forgive the answer, and Cherubini

* This date is given by de Lajarte, librarian of the Opéra archives. The date October 5 is preferred by Gustav Chouquet. Even the year of the performance is "1804" according to "Annales Dramatiques" (Paris, 1808, vol. i.). It is said by some that Aignan assisted Mendouze in the libretto.

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felt himself put aside as a mediocre person. He devoted his spare time to raising flowers, and, like Méhul a few years later, he found consolation in horticulture.

The libretto of "Anacréon" was based on an ode of the Greek poet concerning the perfidy of the god Eros, an ode familiar to Frenchmen through the translation by La Fontaine. The libretto was condemned as intolerably stupid, yet certain scenes provoked wild gayety, as when Anacreon, wishing drink, addressed his favorite odalisque as "Esclave intéressante." The laughter was loud and long; the actor was unable for some time to continue. The dissatisfaction of the audience found vent at last in hissing; and it is said that "Anacréon" was the first opera hissed at this theatre. Yet the air of Corinne, "Jeunes filles au regard doux"; quartet, "De nos cœurs purs"; the trio, "Dans ma verte et belle jeunesse"; the storm scene and the overture,—were admired at the time; and the overture and the air of Corinne have lived. "4th of October, 1803," exclaimed Castil-Blaze in 1855; "remember that date; it is the last good, beautiful, complete overture that we shall have to notice in the course of this history [of the Opéra]. Since then one has made at our Opéra, for our Opéra, only honorable or unfortunate attempts in this direction. Several, certain of failure, have decided to blind their operas by giving them without an overture."

As the story goes, Cherubini ascribed the failure of "Anacréon" to the "infernal claque against the Conservatory," and replied to some one who gave him friendly advice: "I write everything as I choose or not at all."

This overture was the first piece on the first programme of the Philharmonic Society of London, March 8, 1813. It has been stated that the audience was so pleased by it that it wished to hear it three times in succession, but the story is not told in George Hogarth's "The Phil-

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harmonic Society of London" (London, 1862). Cherubini visited London in 1815, and at the third concert he conducted his "Anacreon" overture and at the subsequent concert a manuscript overture composed by him expressly for the society.

The first performance of the "Anacreon" overture in Boston was by the Harvard Musical Association, Feb. 8, 1866. The overture to "Les Deux Journées" ("The Water-carrier") was performed as early as Jan. 15, 1842, at a concert of the Boston Academy of Music. The overture to "Medea" was first played here Dec. 22, 1855 (Philharmonic Concert); the overture to "Les Abencérages," Jan. 18, 1867 (Harvard Musical Association); the overture to "Faniska," Dec. 1, 1870 (Harvard Musical Association); the overture to "Lodoiska," March 21, 1872 (Harvard Musical Association).

The overture to "Anacreon" was played in New York as early as Nov. 22, 1845, at a concert of the Philharmonic Society.

***

The overture is scored for 2 flutes (of which the second is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, and strings.

It begins with a slow introduction, Largo assai, in D major, 2-2. A short idyllic passage, horns alternating with oboe, flute, clarinet, and bassoon, follows the stately opening chords of the full orchestra. The main body of the overture, Allegro, D major, begins 4-4, pianissimo with 'cellos and double-basses. The second violins introduce a motive of one measure, which goes through the whole overture. The chief theme (first violins) is built from this. There is no second theme, there is no conclusion theme; there is this one motive with one or two subsidiaries. In the repetition the 'cellos take the part of the second violins, which in turn take that of the first violins. The first violins

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have a counter-melody, while low D is sounded continually by the double-basses. A crescendo leads to a climax in A major. The chief theme now appears in the basses, while the violins play a figure in thirty-second notes corresponding to the opening bass figure. The first violins sink towards E major, but instead of a secondary theme the opening figure reappears. There is a change in mood, and after a passage in F major, analogous to the preceding passage in A major, the opening figure follows in D major. A more passionate section in B-flat major, and the first violins lead toward A major and a repetition of the first horn-passage. There is a short fugato, with a theme in counterpoint with horn chords. A new subsidiary enters, at first piano for wood-wind and horns. There is a crescendo and then the chief theme reappears. In the approach to the coda there is a passing sombre mood, as at the beginning; but the stretta is brilliant.

Wagner described Cherubini's overtures as poetic sketches of the chief thought of the drama, musically reproduced in concise unity and with the utmost clearness, and thus the composer remained true to the type handed down by Gluck and Mozart.

***

Other stage works with Anacreon for hero are: "Anacreonte tiranno," Sartorio (Venice, 1678); "Anacreon," heroic ballet, Rameau (Paris, 1757); "Anacréon," opéra-comique, Raymond (Paris, about 1785); "Anacréon chez Polycrate," Grétry (1797); "Anacreon," Hoszisky (Rheinsberg), about 1791; "Anacréon en Ionie," Ebell (Breslau, 1810); "Anacreonte in Samo," Mercadante (Naples, 1820). Beaulieu's "Anacréon" (written about 1819) and Méhul's "Anacréon" (sketched about 1783) and Miss Beaumesnil's "Anacreon" were not produced.

Méhul's music to the nineteenth ode of Anacréon was composed for Gail's translation (L'an VII.), to which Gossec, Lesueur, and Cheru-

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bini also contributed music. It was not published in separate form until 1882.

The earliest form yet found of the melody of "The Star-spangled Banner" is the air of an English drinking-song, "To Anacreon in Heaven." The music has been ascribed to Samuel Arnold and also to John Stafford Smith. For a discussion of the original song and the adaptation and for an account of the first patriotic setting, "Adams and Liberty," made in Boston by Robert Treat Paine (1798) for a meeting and banquet of the Massachusetts Charitable Fire Society, see Mr. Louis C. Elson's interesting and valuable "National Music of America and its Sources," pp. 168–206 (Boston, 1900).

***

In Rameau's ballet the scenario tells of the rage of the followers of Bacchus because Anacreon is devoted to love as well as to wine. They carry off Lycoris, his mistress. Cupid, disguised as a slave, raps at Anacreon's door on a stormy night. He tells of the fidelity of Lycoris, and Anacreon brings her back. Cupid makes peace between the partisans of Love and Bacchus.

In Grétry's opera, which was successful on account of the music, Anacreon persuades Polycrates to forgive the ruler's daughter, who had married secretly a humble Samian. Laïs, or Lays, was the hero in this opera, as well as in Cherubini's. Martine, in his "Musique Dramatique en France" (Paris, 1813), tells us that Grétry in this opera substituted harmonic effects and general musical science for the original and piquant melody of his earlier years.

And yet Anacreon in the "Great Historical, Geographical, Genealogical, and Poetical Dictionary" of Jeremy Collier (1701) does not cut so heroic a figure: "Anacreon, a native of Teos, a city of Ionia, and an eminent Greek lyric poet, flourish'd about the sixtieth Olym-

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piad; he was highly belov'd by Pisistratus, Tyrant of Athens, who sent a galley of 50 oars for him, and Polycrates, Tyrant of Samos; from whom having got 3,000 crowns, he was never quiet till he was rid of 'em; voluptuous to excess and at length chok'd with a grape-stone." Yet his statue stood in the citadel of Athens, as a man singing and with wine in his head, next the statue of Xantippe, who challenged the Persians to a fight with ships; and Anacreon sits here in Symphony Hall. Accused of all manner of naughtiness, he was defended centuries after by le Fèvre (see Bayle's Dictionary, article "Bathyllus"). Debauchery, however, agreed with the poet, for he lived to be eighty-five. It is said that in his old age he ate only raisins. Valerius Maximus saw in Anacreon's "gentle" death by a grape-stone a special favor of the gods.

***

François Lays (born Lay) (1758–1831), who created the part of Anacreon, began life as a choir-boy at the monastery of Guraison. He studied law, philosophy, and theology; but he entered the opera-house instead of the church, and he made his first appearance in Paris as an operatic tenor in 1779. He impersonated the chief tenor parts in operas by Gluck, Piccinni, and Sacchini, and he did not leave the Opéra until 1822. He was an extreme radical in the years of the Revolution, and he was professor of singing at the Paris Conservatory from 1795 to 1799; but in 1826, after teaching at the École Royale de Chant, he begged for his release, and spent peacefully his last years in a little village near Angers. He was first singer of Napoleon's chapel from 1810 to 1815. Fétis says that Lays was never a good singer; that he was ignorant of the elements of singing: but his voice had natural beauty, and an opera would not succeed, if he had not an important part in it; he had warmth and animation, and he was an

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excellent musician. The author of the malicious "Petite Biographie Dramatique" (Paris, 1821) says that Lays imagined a change of costume changed with it the character of an impersonation.

Casimir Eloy, the Bathille, retired from the Opéra in 1823 after twenty years' service. The author of the "Petite Biographie" tells us that he was nicknamed by his colleagues "the bull," and that a woman who kept a shop near the Théâtre Favart made money by selling cotton plugs called "par-à-sons." Directions were given with them as to their use as a preservative against the trumpet-bursts of this singer. "The plug should be put in the ear. It is easily carried; it weighs only two ounces; and its price, 25 centimes, puts it within reach of the third gallery." Nor did the author of the "Grande Biographie Dramatique" (Paris, 1824) spare him: "He is engaged to render in song, with a truth that would make a Swiss herdsman tremble, the *mugitus boum* of Virgil."

Alexandrine Caroline Alexandrine Branchu, known at first as Miss Chevalier (1780–1850), took the first prize for singing at the Paris Conservatory in 1798, and she made her début at the Opéra as Dido in Piccinni's opera in 1801. She was highly praised as singer and actress, and she studied till the end of her career. She left the stage in 1826. Berlioz has recorded his admiration for her. Her voice was powerful and marvellously colored. Perhaps she was most famous as the Vestal in Spontini's opera. The gossiper above quoted said that her intonation in 1821 was not always pure, but that she was still the leading singing actress at the Opéra. He accused her of maintaining a claque. "The more they clap, the louder she screams; and the louder she screams, the more they clap. She ruins herself each day to provide herself this pleasure. She is the spoiled child of Apollo." She married Branchu, a dancer, who went mad.

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Mme. Gardel, born Miller, long preserved her popularity as a dancer and pantomimist. "One might say that her feet sparkled with diamonds; she was called the Venus de Medicis of the dance; never did criticism raise a sour note in the chorus of praise." The Vestris that took part in "Anacréon" was Auguste. The Taglioni mentioned in the cast was Louise, a pupil of Auguste Vestris.

SYMPHONY IN E MINOR, OP. 98 . . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, Oct. 25, 1885. Simrock, the publisher, is said to have paid Brahms 40,000 marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, Nov. 26, 1886. But, although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra, Dec. 23, 1886.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Rie-

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mann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata. Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

***

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfen Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key,

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she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

J. A. Scheibe protested against such fantastic views in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

***

Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (I preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. *s. d.:* CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost alway worked out in the minor.

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J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or Chaconne is a dance and an instrumental piece, whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass) cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed (here Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term. and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.) is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more

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tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passerue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACONA, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille (is not bound to any exact and literal

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subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor without straying far from the chief tonality and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind

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or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures, until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: The CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful."* It spread so fast that early in the seventeenth century

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.— ED.

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it well nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three time. The word is derived from "passa calla," a Spanish term for street-song. A passacaille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode."*

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or

* In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

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vaudeville, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passecaille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuiller, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time, was full of grace and harmony. The ladies took much pleasure in this dance: their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The Oxford English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona, according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

BUTTERFLY MUSIC.

BY VERNON BLACKBURN.

I mean—Vernon Blackburn tells us in the April *Musical Times*—no sort of contempt to be evolved in the phrase "Butterfly Music," though at first sight it would seem to imply frivolity, and, perchance, even triviality. I use it not so much as an explanation of a certain problem as a description of a certain musical fact—a fact that is always puzzling and, to worshippers at certain shrines, singularly disheartening. It is a sort of commonplace, believed among great artists and great critics, that every more or less artistic achievement, even if the achievement lies only on the side of sheer beauty, will some time or another, in spite of contemporary disdain, come into its ultimate kingdom and mount the throne of its natural sovereignty. Artists in their dying words have professed their confidence in the final appreciation of their works on the part of the multitude; and so often has this splendid assurance been realized in fact that we have inclined to spell out a law from such death-bed self-confidences, forgetting many a case in which superb egotism is not justified by the events of the future. Such a case was that of the painter, Benjamin Haydon, who, though he committed suicide during a momentary eclipse of his vanity, nevertheless

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believed most devoutly in the golden immortality of his artistic productiveness, which was really quite fruitless. Now, the fact which I wish to emphasize in this paper is that there is a great quantity of really admirable and really beautiful music which deserves the warmest praise and the deepest appreciation, but which, often exquisite as it is, has a career all too brief, like the loveliest butterfly that lingers on a summer's day—when the air is heavy with heat and the sun burns as in a brazier over the flowers of the fields, the buttercups, the poppies, and the wild hyacinths. In other words, the devout belief of the artist in the immortality of his work, because it is beautiful, is not a necessary guarantee of immortality, even though he cherish it to the last moment of his career.

Immortality in music—what, precisely, does the phrase mean? Or, in other words, what would you say were the constituent parts of the music which is destined to linger and last in the ears of succeeding generations? Not sheer beauty, is the somewhat startling reply; for, as I have said and as I intend to fortify by example, much music distinguished by sheer beauty, and by that alone, has become dumb before the Corridors of Silence—those dim nether passages adown which the eloquent orator, the divine singer, the Orpheus of his time, have wandered mutely, finger on lip, utterly, unrescuably speechless and songless. But the constituent facts which saved some music from those Corridors of Silence were the folded flowers not yet set before the sun

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of future musical thought and of future musical development. For such music there was no death, no ferrying across the Styx to the land of the hereafter. Usually misunderstood during the life of its audacious creator, the unfolding of the flowers, their bringing to life, the fulfilment of the past, the realization by a master dead with the dreams that he had fashioned for posterity, remained. Yet where a musician realizes the pure beauty of his own work—pure beauty apart from any other quality—he may, as I say, die in the confidence of the greater artist, where the flowers of immortality are not ready among his sheaves. It is of such music, which, for reasons that will now be sufficiently understood, I call Butterfly Music, that I would write.

I will begin with the most familiar name of Arthur Sullivan. I have grave and serious doubts if the music of that "beloved musician" has not had its sting of immortality drawn from it. I consider, to be frank indeed, that by far the greater bulk of it is not likely to live. And yet there is page upon page of it which possesses a vital beauty, a fineness of conception, a refinement of melody, that mark it out as the work of a most genuinely inspired musician. But there is nothing whatever in Sullivan's writing which points to futurity. A beautiful

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butterfly, it sped out in the morning, and by its rare colors and engrossing humor of flight it glowed in the sunshine and attracted the enthusiastic admiration of all that saw it; but this was as beautiful butterfly music as one might chance to encounter, and its remembrance will linger in the ears of those among us who have it among our young memories; it is for posterity that it may come colorless and dead after its briefly brilliant contemporary career. To such a point has the music of Offenbach now come with the present generation—Offenbach, over whom our fathers raved and delighted, dead now as any butterfly that has flown into the frost of the night. Indeed, nearly all the opera buffa or comic opera of the last century belongs to the province of Butterfly Music. Its revival is dismal; you feel that the actors are wearing the "garb and not the clothes" of the ancients.

Leaving these lighter cases, I may approach cases based on even a colossal scale. I come to Meyerbeer. Can you find in one single operatic score by Meyerbeer the genius of a great future school, "the ancestral voices prophesying war," which whisper through every score-page of Richard Wagner once he had drawn his sails past the score of "Der fliegende Holländer"? I trow not. Meyerbeer's industry was amazing; his constructive powers never slackened; call him an Eagle-Moth—his music was still Butterfly Music. "Song for a day shall fill a day"; it had no message for the future; its fundamental

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basis was the chrysalis, a thing not destined for endurance, but only to evolve the butterfly, itself unfated to immortality.

There have been cases, sad and sorrowful, when of two contemporaries, one, the weaver of butterfly music, has stolen the glory from the other, crowned—but all invisibly to those whose eyes were veiled—with Daphne's laurels of immortality. Such was the fate of Mozart as opposed to Salieri. Salieri the triumphant, the composer of butterfly music, was raised aloft for worship, and was carried to the Corridors of Silence, while Mozart too late was gathered into the fields of Elysium. I have not attempted—indeed, I began by disclaiming any such attempt—to treat with contempt Butterfly Music, which, as I have said, is often beautiful with the beauty of one summer's day; but when, as in such a case as this, the Music of Immortality brings to the artist in consequence of Butterfly Music suffering, and heartburning, and poverty, and the tragedy of a young death, then one feels that the beautiful music that lives but for a day can even have its poisonous effect upon the music over which have brooded the wings of the angel of Immortality. Was Sterndale Bennett then among the fashioners of such butterfly music? The facility and elegant beauty of his phrasing, the nice appropriateness of his orchestration, the charming poetry of his ideals—all these, alas! seem to have gone their way to the Corridors of Silence. And consider the case of Emanuel Bach,

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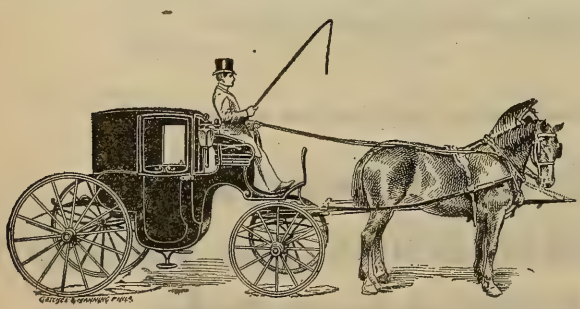
whom the worthy Dr. Burney considered superior to the great Johann Sebastian because the son was more "elegant and less crabbed." How sturdily through the weight of years did the great old man work his posthumous way back to the ears of those who recognized in his music the "thoughts that wander through eternity"—he not "to perish rather, swallowed up and lost, in the vast womb of uncreated night"!

As you look back along the steps that the passing musicians have taken in the darkness—musicians of this or that degree, I mean, not the commonplace ballad-monger—you note the division of their steps, some drifting to the "golden, remote wild West" of Immortality, "where the sea without shore is," the others wandering as by a guiding fate to the Corridors of Silence. It is with this latter band that I have dealt. I have tried to solve in some way the mystery of the oblivion which has bound their footsteps, as if those who came after had, in their regard, drunk of Lethe. It seems to me that, though much of their music is beautiful, it has no tendrils that can outstretch to the future; it is of its time; it says naught in prophecy; and we who, like others of the past, have lived in its time, do not understand why it makes so small an appeal to the generation that is treading on our heels. The great men who, perhaps, were only partially known in their time, grew like strong trees that slowly lifted their branches to the sun. But these others were the beautiful wastrels of art; their music flew abroad in eddying and graceful flight; all who were alive on the day of that flight stayed to admire and to applaud; but with the set of sun they were gone. It would be cheap to deny these musicians qualities of great beauty; but it is not of *their* song that you can write:—

> The voice I hear this passing night was heard
> In ancient days by emperor and clown,—
> Perhaps the self-same song that found a path
> Through the sad heart of Ruth, when, sick for home,
> She stood in tears amid the alien corn.



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BERLIOZ.

(From the *Pall Mall Gazette.*)

That superlative master is not popluar: of that fact there can be no doubt in the world. Very few concert-goers, we imagine, are conversant with the Symphonie Fantastique, just as very few frequenters of opera at home or abroad are acquainted with "Les Troyens." Even a really great critic of music has unhesitatingly described the work as "dry." And yet there is no doubt that Berlioz is destined to win his way in the end. Unaided by general applause, not encouraged by patronage, this wonderful genius calmly went on his road of art. Turbulent in life, determined in controversy, unsparing in his correspondence, this Hector Berlioz stepped through the avenues of music, assured and self-possessed, noting, as he went, the terror of the storm, the calmness of a windless sky, the bitterness of a hailstorm, the depression of the sirocco. For only in these objective terms is it possible to realize the man as he was, just as, for example, it must necessarily be in open-air terms that you may adequately describe the Pastoral Symphony.

But Berlioz was far more ahead of his time than was even Wagner. As a matter of fact, he cared nothing about time. It is true that he grieved on the day of his death; but that was a weakness that might have happened to Diogenes himself. So he wrote the Symphonie

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Fantastique; and, though Berlioz has been our theme before in this column, we may particularize in a very brief consideration of that astonishing work.

Its title is perhaps the aptest that was ever given to an immortal work of art. Fantasy is its beginning, its inspiration, and its end. Yet this is no such fantasy as one finds in "Midsummer Night's Dream" or in "Endymion." It is a fantasy of love and death and the awful things that belong to death. It is a fantasy that reminds one (curiously enough) of that terrible Capuchin chapel in the Via Quattro Fontane in Rome, where all the decorations are composed of the skulls of the dead. You are centred in a requiem; but the hymn of rest is part of a wild, living lamentation, and the wildness of the cries seems to emphasize the hopeless peace of the dead casket that once held a vital spirit.

Berlioz was essentially Parisian in his manner of speech and in his literature. But in his music he was of no clear nationality. His enormous knowledge seemed to give him wings to reach outside mere folk tradition,—a superstition the value of which has been vastly overrated,—and his deep sympathy with all that was best in his art sent him abroad for the things needed to satisfy his musical soul withal. Take, for example, in the Symphonie Fantastique, which we have been discussing, the intrusion of the plain-song setting of the "Dies Iræ." Mozart when he conceived his Requiem determined to produce a novel but undying thing. Berlioz went to the undying thing that was not novel. Those immortally fine phrases, born of a simple and essential fear of death, which characterize that music suited the bizarre purpose of Berlioz far better than a modern thing, the product of one man's thought, and not the evolution from a universal sentiment. How the phrases clang through the hurry of the orchestra; how vividly do you

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realize in their tones the terror of the monastic brethren as they committed the soul of their dead brother to the mercy of God! And it was nothing less than a gesture of genius which sent the hand of Berlioz along his score-page to embody that wonderful expression of religious sincerity in a complex inspiration, which, after all, involved elementally the same idea. But Berlioz is not yet popular. The world has not given him a genuine chance. Wagner won the game in his own lifetime, and has been winning it ever since the day of his death; but Berlioz has, save for his "Faust," been practically avoided. He made the opportunity for Gounod's popularity; but he never has really gained it for himself.

CONCERTO FOR VIOLONCELLO, IN A MINOR, OP. 33.

CAMILLE SAINT-SAËNS.

(Born at Paris, Oct. 9, 1835; still living at Paris.)

This concerto was composed in 1872 and published in 1873. It was first played at a Conservatory Concert, Jan. 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by Wulf Fries at a concert of the Harvard Musical Association, Feb. 17, 1876. Mr. Schroeder played it in Boston at Symphony Concerts, Nov. 19, 1898, Jan. 10, 1903.

*August Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles (1865–71), returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. Since his retirement he has lived at Niort, where he collects and repairs old instruments and writes books. His chief works are "Quelques Considérations sur la Lutherie" (1890), "Souvenirs d'un Musicien de Province" (1896), "Notice Historique sur les Instruments à Cordes et à Archet" (1898), "L'Art du Luthier" (1903). Tolbecque offered his collection of instruments to the French government for the Paris Conservatory, but there was some delay in appreciation, and the Belgian government secured the instruments. Tolbecque at once began to make another collection.

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The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the 'cello. The orchestra develops it further against a counter-theme in the 'cello, which takes up the development again. The second theme, of a more melodious character (F major), is also given to the 'cello. There is only a short development. The working-out of the first theme is resumed, first in the 'cello, then in the orchestra. A new theme is introduced by way of episode, allegro molto, F major. The two chief themes are again used in development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo 'cello enters with another dance theme. These themes are developed, the minuet in the orchestra, the slow waltz in the 'cello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, strings.

Saint-Saëns's second violoncello concerto, Op. 119, was published early in 1903. It is dedicated to Joseph Hollmann,* and was played by him at a Lamoureux concert at Paris, March 8, 1903. The critics found the work inferior to the first concerto, and made for a virtuoso's holiday.

* Hollmann was born at Maastricht, Oct. 16, 1852, and was a pupil of François Servais at Brussels. He is known as an eminent virtuoso throughout Europe, and he visited the United States in 1892–93. He played in company with Johannes Wolff, violinist, at the Hollis Street Theatre, Boston, Dec. 15, 22, 29, 1892, Jan. 5, 1893.

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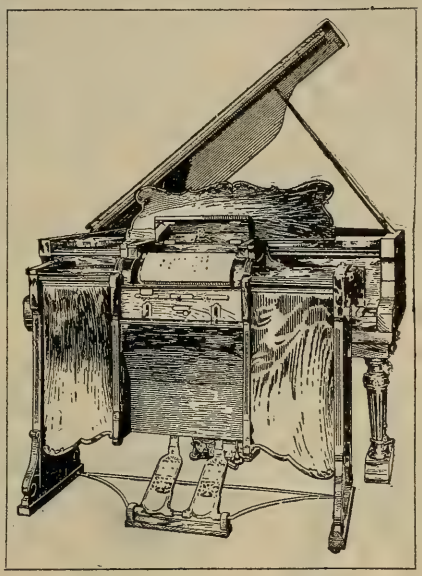

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"In Carnival Time,"* Suite for Full Orchestra, Op. 22.

Georg Schumann.

(Born at Königstein, Oct. 25, 1866; now living at Berlin.)

This suite, entitled originally "Carneval," was played for the first

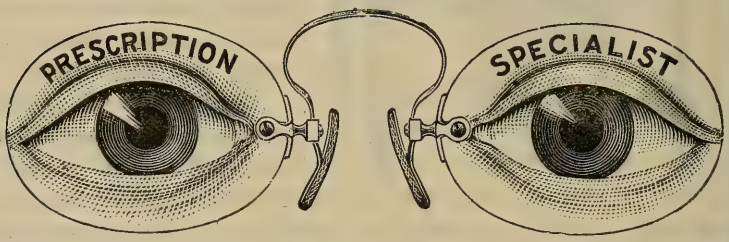
* "Carnival: Originally (according to Tommaseo and Bellini) 'the day preceding the first of Lent'; commonly extended to the last three days or the whole week before Lent; in France it comprises *Jeudi gras*, *Dimanche gras*, *Lundi gras*, and *Mardi gras*, *i.e.*, Thursday before Quinquagesima, Quinquagesima Sunday, Monday, and Shrove Tuesday; in a still wider sense it includes 'the time of entertainments intervening between Twelfth-day and Ash Wednesday." (New English Dictionary, edited by Dr. Murray.)

Then there is the Mid-Lent Carnival, a festivity held on the middle Thursday of Lent, to celebrate the fact that the first half of that season is at an end.

The word itself is an adaptation of the Italian *carnevale*, *carnovale*. "These appear to originate in a Latin *carnem levare* or Italian *carne levare*, with infinitive used substantively, meaning 'the putting away or removal of flesh (as food).' . . . We must entirely reject the suggestion founded on another sense of *levare*, to relieve, ease, 'that *carnelevarium* meant the solace of the flesh (*i.e.*, body)' before the austerities of Lent. The explanations 'farewell flesh, farewell to flesh' (from Latin *vale*), found already in Florio, and 'down with flesh' (from French *aval*), belong to the domain of popular etymology."

The most famous Carnival was that of Venice. John Evelyn made this sour allusion to it in his diary (1646): "Shrovetide, when all the world repaire to Venice, to see the folly and madnesse of the Carnevall." The poet Gray, writing of a carnival, said: "This carnival lasts only from Christmas to Lent; one half of the remaining part of the year is past in remembering the last, the other in expecting the future Carnival."

FRANK MÜLLER



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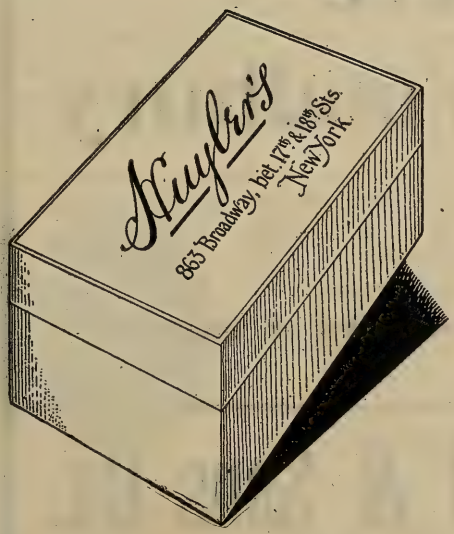

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time at a Philharmonic Concert, led by Mr. Nikisch, in Berlin, Feb. 20, 1899.

The suite is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 3 trombones, 1 tuba, kettledrums, triangle, bass drum, cymbals, harp, and strings.

The composer prepared a short sketch for the programme-book of the Philharmonic Concert. This sketch is used as the basis of the following description:—

I. Allegro con fuoco (in waltz time), A major, 3-4. (There are several modifications of the indicated pace.) The scene is the ballroom of carnival gayety and confusion. Episodes of a waltz nature follow one another, and characterize the couples passing before us. Some of these couples call our special attention (episode for clarinets and bassoons, to which other wind instruments are soon added). The crowd and the hubbub increase, and new couples join the revellers (kettledrums, clarinets, and bassoons). Here is a graceful pair (flute and clarinet), and over there is a lonely dreamer ('cellos and violas), a Romeo who has not yet found his Juliet; and there is a pair of lovers teasing each other (flutes and clarinets). The crowd waxes greater and greater, the pleasure grows madder, all are drawn into the whirl of excitement. The movement closes in this mood.

II. Andantino marcato, A minor, 2-2. This movement is an old-fashioned gavotte; it is as a dance-picture for the amusement of the crowd. It is a gavotte of old-time distinction and pomp. (The chief theme is announced by the 'cellos "with humor.") In the trio a couple are whispering together amorously (clarinet and bassoon, and afterward *pp* in strings). The first section is repeated. The coda has twilight tints, soft wood-wind notes; and the chime of the triangle is enveloped in the silvery gauze of the harp.

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III. Presto (Humoreske), A major, 2-4. This movement portrays the ending of the festival. There is hubbub, there is babel; harlequins play their pranks; and there is wild gayety. Toward the very end appear two revellers who have crushed too many cups (bassoons enter after a harp glissando). There is Homeric laughter, and then everything is swept into the whirlpool of the carnival.

***

Georg Alfred Schumann was born of a musical family. His father was a music director, his grandfather a cantor. He studied under C. A. Fischer, B. Rollfuss, and Fr. Baumfelder in Dresden. From 1881 to 1888 he was a pupil at the Leipsic Conservatory, where his teachers were Jadassohn, Reinecke, and Zwintscher. He was awarded the Beethoven prize. From 1891 to 1896 he conducted the Gesangverein of Dantzic; in 1896 he was called to Bremen as conductor of the Philharmonie (orchestra and chorus); and in the fall of 1900 he made Berlin his home as conductor of the Singakademie. His chief works are two symphonies, a piano quintet in B minor, piano quartet (Op. 29), two piano trios, a sonata for piano and violin, a serenade for orchestra, a sonata for piano and 'cello; "Amor and Psyche," for chorus and orchestra (1888); symphonic variations on the choral, "Wer nur den lieben Gott lässt walten" (1899, played in Boston at a Symphony

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Concert, Oct. 26, 1901); overture, "The Dawn of Love," Op. 28 (1901, played here at a Symphony Concert, March 14, 1903); Variations and double fugue on a gay theme, Op. 30 (produced at a Damrosch Concert, New York, Nov. 29, 1903; at Chicago, Dec. 26, 1903); piano pieces, songs, etc. His latest work of importance is "Totenklage," from Schumann's "Braut von Messina," for chorus and orchestra, Op. 33 (first performance at the Singakademie, Berlin, Nov. 22, 1903).

***

The composer speaks of a gavotte "of old-time distinction and pomp."

Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance, and it takes its name from Gap in Dauphiné; the inhabitants of Gap are called "gavots." "It was introduced at Court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a kind of branle. The dancers were in line or in a circle; after some steps made together, a couple separated, danced alone, and embraced; then the woman kissed all the male dancers, and the man all the female

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dancers. Each couple in turn went through this performance. Ludovic Celler tells us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtesies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the menuet de la Cour and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then

* In "Iphigénie in Aulis" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a "tabulature d'une gavotte," with a description, in the "Orchésographie" (1588) of Jehan Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pan-

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tomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*, andante, 4-4; in each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

One of the latest instances of the use of the gavotte in orchestral music is in Edward Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899, and played in Chicago by the Chicago orchestra, Feb. 14, 1903).

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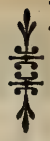

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Weber . . , . . . Overture to the Opera, "Der Freischütz"

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

Brahms . . . . . Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

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OVERTURE, "DER FREISCHÜTZ" . . . CARL MARIA VON WEBER.

(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore.* I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture Feb. 22, 1820; and May 13 he noted in his diary, "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, Oct. 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, Oct. 31, 1820. And, before the performance of the opera itself, the overture was played

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GIVE A MAN A HORSE . . .	G. H. S. Lewis

4

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for the third time at Dresden, Dec. 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applanse at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

I have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano

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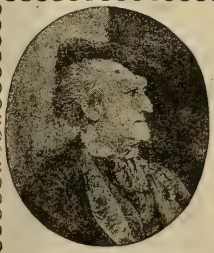
concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme, that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in



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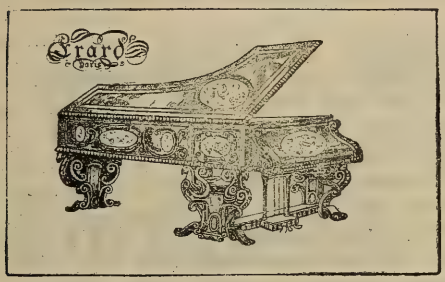

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the selection on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm? O Weber! !"

***

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

***

The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The

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chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal in Boston by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of Dec. 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, Feb. 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard* as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as Feb. 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first complete performance was in Italian on Jan. 27, 1860, at the Boston Theatre, when Mme. Colson, Mme. Strakosch, Stigelli, Junca, Quent, and Muller were the chief singers.

The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81*a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale

*Mrs. Bernard was a Miss Tilden. Colonel Clapp's statement, in his "Records of the Boston Stage" (p. 256), that "Der Freischütz" was produced in 1827 by Horn and Mrs. Knight is not supported by newspapers of that year.

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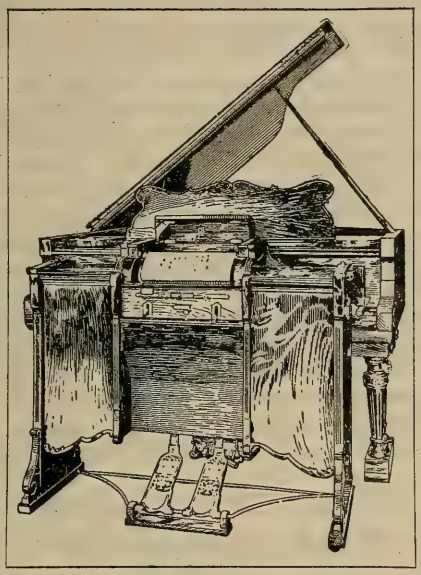

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Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on Nov. 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition, and pianist."

The first performance with which Beethoven was concerned was at Vienna on Feb. 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had then been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies† a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi‡ and Mr. Siboni‖ and Mayseder's Variations

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 to 1821, when he settled at Dessau, where he died.

† The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

‡ There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterwards to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‖ Guiseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

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on the March from 'Aline'* were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. OUVERTURE . . . . . *Cartellieri*†
2. RAPHAEL'S "QUEEN OF SHEBA DOING HOMAGE TO KING SOLOMON."
3. SCENE AND ARIA FROM "ADELASIA ED ALERAMO" . . . . . *Mayr*‡
   (Sung by THER. SESSI, her first appearance.)
4. GRAND NEW CONCERTO FOR PIANOFORTE, dedicated to ARCHDUKE RUDOLPH by *Louis van Beethoven*, played by *Carl Cserny* (*sic*)..
5. POUSSIN'S "ESTHER FAINTING BEFORE KING AHASUERUS."
6. ARIA FROM "DEBORA E SISERA" . . . . . *Guglielmi*‖
   (Sung by MR. SIBONI.)

* Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

†Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

‡ "Adelasia e Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, Dec. 26' 1806, when Sessi created a part.

‖ "Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?) — 1804).

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7. Variations for Violin on the March from "Aline" . . *Maiseder* (*sic*)
(Played by Mayseder.)
8. Duet from "Adelasia e Aleramo" . . . . . *Mayr*
(Sung by Sessi and Siboni.)
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.* The concerto has been played at Boston Symphony Concerts

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, Nov. 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument. The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attaca subito il seguente" (that is to say, Do not insert a cadenza, but attack the following immediately); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

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SYMPHONY IN E MINOR, OP. 98 . . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, Oct. 25, 1885. Simrock, the publisher, is said to have paid Brahms 40,000 marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, Nov. 26, 1886. But, although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra, Dec. 23, 1886.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in

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1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the sec-

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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ond movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

***

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfen Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it

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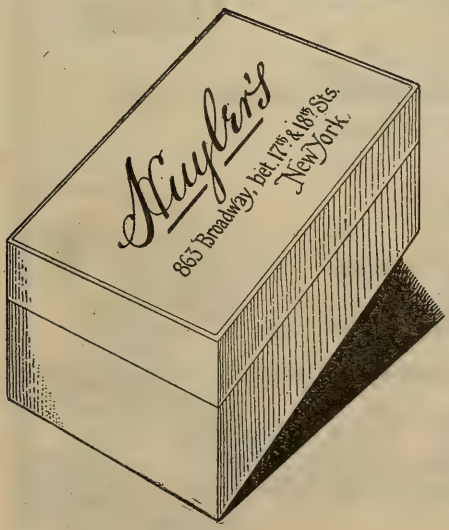

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as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

J. A. Scheibe protested against such fantastic views in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

***

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Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (I preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. *s. d.*: CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively, and, for this reason, passacailles are almost alway worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or Chaconne is a dance and an instrumental piece, whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass) cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed (here Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passa-

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gaglio (Ital.), Passacaille (Gall.) is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passe-rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACONA, chaconne. with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a

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firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille (is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while

the others, each sex apart, performed various figures, until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: The CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful."* It spread so fast that early in the seventeenth century it well nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three time. The word

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.— ED.

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is derived from "passa calla," a Spanish term for street-song. A passacaille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his 'La Petite Méthode."*

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passecaille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuiller, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time, was full of grace and harmony. The ladies took much pleasure in this dance: their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The Oxford English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona, according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

OVERTURE TO THE OPERA "TANNHÄUSER" . . RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on Oct. 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the

* In Gluck's "Alceste "(Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, Oct. 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, Dec. 27, 1854. The first performance of the Pilgrims' chorus was at a Philharmonic Concert, Jan. 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, Jan. 20, 1871, with Lichtmay as Elisabeth; Roemer as Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

***

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture and one no longer authentically connected with the opera.

The overture is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, in E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is given, at first piano by lower woodwind instruments and horns, then fortissimo with the melody in the

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trombones against a persistent figure in the violins, then sinking to a pianissimo in the clarinets and bassoons. They that delight in tagging motives so that there can be no mistake in recognition call the first melody the "Religious Motive, or the Motive of Faith." The ascending phrase given to the 'cellos is called the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, in E major, 4-4, begins even before the completion of the pilgrims' chant with an ascending first theme in the violas, "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song,

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which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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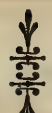

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II. Andante.
III. Minuetto.
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SYMPHONY IN E-FLAT (K. 543) . . . WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale, August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died Nov. 15, 1787, and thus resigned his position with salary of 2,000 florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to 800 florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that

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Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." Mozart wrote for these dances, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to repeat the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on Dec. 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through

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his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman well says, though with characteristic extravagance: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

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Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at 6,000 florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter."

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down to us might easily lead us to believe that one of them was the one in G minor. He also gave a concert of his own works at Frankfort, Oct. 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

These early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more

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movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for 1 flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

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Mme. Schumann-Heink, contralto, born Ernestine Roessler, was born at Lieben, near Prague, June 15, 1861. Her father was an Austrian army officer. She was educated by Ursuline nuns at Prague, and at the Convent sang in solo and chorus. In 1874 she took singing lessons at Graz of Marietta von Leclair, and after three years knocked at the door of the Dresden opera house. She made her first appearance there as Azucena in "Il Trovatore," Oct. 13, 1878, and she continued her studies under Aloysia Krebs-Michalesi. At the beginning of her fourth season she married Heink and withdrew from the public, but in the fall of 1883 she returned to the stage at Hamburg and became a member of the opera company there. Her fame was enlarged in the early nineties by an engagement at Kroll's, Berlin. Thus, in 1891 she appeared there as Azucena, Nancy, Helge in von Holstein's "Der Haideschacht," Fides, and in the Duke of Saxe-Coburg-Gotha's "Santa Chiara." Divorced from her husband, she married in 1893 Paul Schumann, then play actor and stage manager at the Thalia Theatre, Hamburg. She sang in various cities: at Bayreuth in 1896, as Erda, one of the Norns, Waltraute; at London, 1897, as Ortrud, Fricka, Erda, Magdalena in "Der Evangilmann," and in 1898 as Erda, Flosshilde, Waltraute, Ortrud, and "The Prologue" in Mancinelli's "Ero e Leandro." Her repertory included many parts, from parts in "The Ring" to Fürst Orlofsky in "Fledermaus." Her first appearance in America was at Chicago as Ortrud, Nov. 7, 1898.

Her first appearance in Boston was with Mr. Grau's company at the Boston Theatre as Ortrud, March 27, 1899.

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Ortrud, 1899, April 5, December 6, December 8; 1901, April 5; 1902, March 12, March 20; 1903, March 24.

Fricka, 1899, March 30, December 16; 1903, March 28.

Brangäne, 1901, April 12.

Magdalene ("Die Meistersinger"), 1901, April 13; 1903, March 25.

Mary ("Der fliegende Holländer"), 1899, December 13.

Fides, 1903, March 27.

Erda, 1903, April 1.

Concert appearances: Symphony Orchestra, Oct. 27, 1900 ("Nie soll mit Rosen," from Mozart's "Titus," and "Die Allmacht," Schubert-Saar).

Handel and Haydn: Verdi's Requiem, Feb. 24, 1901; Rossini's "Stabat Mater" and Adriano's aria from "Rienzi," Feb. 9, 1902.

Cecilia: "Samson and Delilah," April 10, 1901.

Opera concerts at the Boston Theatre: Verdi's Requiem, April 7, 1901; March 16, 1902. Rossini's "Stabat Mater," March 29, 1903.

She gave a song recital at Symphony Hall, Jan. 27, 1904.

ANDROMACHE'S LAMENT, FROM "ACHILLES" (PART III., NO. 16), OP. 50.

MAX BRUCH.

(Born at Cologne, Jan. 6, 1838; now living at Friedenau—Berlin.)

"Achilleus," poem based by Heinrich Bulthaupt on Homer's Iliad, music by Bruch, was produced at a concert of the Lower Rhine Festival at Bonn, June 28, 1885. The composer conducted. The solo

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singers were Mme. Schröder-Hanfstängl, Amalie Joachim,* Emil Götze, Georg Henschel, Josef Hofmann. The first performance of the whole work in the United States was by the Liederkranz, New York, Nov. 28, 1886, when Reinhold Herrmann conducted, and the solo singers were Miss Beebe, Miss Winant, Messrs. Zobel, Treumann, Max Heinrich; but orchestral excerpts, "Honors of War to Patroclus" (Part III.), were played by Theodore Thomas's orchestra (twenty-second matinée of the Thomas popular series), April 1, 1886.

Bruch's "Achilles" is divided into three parts. The first treats the material of the opening book of the Iliad. In the second Andromache bewails the war; she and Hector part; Hector is killed. The third part portrays the funeral of Patroclus, the meeting of Achilles and Priam, the lamentation of Andromache over Hector's body.

C minor, Andante, 4-4; Allegro molto, 2-2; Andante, Andante sostenuto, 4-4; Allegro, 4-4.

Aus der Tiefe des Grames, was schreckt mich empor? Was weinen die Schwestern? Was klagen die Brüder? Wohin drängt jammernd der Menge Gewühl? Auf gold'nem Wagen der König— Was birgt das Tuch ihm zur Seite? Weh mir! Weh!

*Amalie Joachim, born Schneeweiss (Marburg, May 10, 1839— Berlin, Feb. 3, 1899), who first sang the music of Andromache, studied at Graz. She appeared, under the name of Weiss, in opera at the age of fourteen at Troppau as Adalgisa, Annchen, Zerlina ("Fra Diavolo"); after six months she sang at Hermannstadt and six months later in very small parts at the Kärntnerthor. She joined the company of the Hanover opera in 1862, and made her first appearance there as Fides April 24. Joachim was then concert director to the King; violinist and singer met, and were married June 10, 1863. She said good-by to the operatic stage May 31 of that year as Fidelio, and was thenceforth known as a concert singer. In 1868 the Joachims moved to Berlin, where they lived until their divorce in 1882. Six children were born unto them; Marie, born in 1868, made her début as an opera singer in the spring of 1889 at Elberfeld as Elisabeth. Mme. Joachim taught and sang in concert until the end. She visited the United States in 1892, and sang for the first time in this country at a Kneisel Quartet concert in Boston, March 7 (songs by Beethoven, Mozart, Haydn, Schubert, Mendelssohn, Ahle, Schulz). She also sang at a Symphony Concert, March 26, 1892 (aria from "Orpheus"; Schubert's "Liebesbotschaft" and "Erlkönig"; and Schumann's "Schöne Wiege meiner Leiden"); in Bach's "Passion according to Matthew" at a Handel and Haydn concert, April 15, 1892; and she gave recitals March 8, 14, 21, of the same year.

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Geliebtester Gatte, so seh' ich dich wieder,
Dein armes zertretenes Weib!

Nicht hast du mir liebreich vom Lager
Die Hand zum letzten Abschied gereicht!
Kein Weisheitswort sprach dein sterbender Mund,
Dess ich ewig gedächte, die leidvollen Tage,
Die endlosen Nächte, in Thränen der Wehmuth versenkt.
Nacht ist's um mich! Mein Stab zerbrach,
Verlassen starr' ich, trostberaubt, der versunkenen Sonne nach.

Trau're, mein Knabe!
Ruhmward und Ehre des Schicksals Spiel!
Was stünde fest, da der Herrliche fiel?
Er sank, und dem Fall erzittert die Stadt!
Zerbrecht, ihr Männer, die krieg'rische Wehr!
Das dunkle Verhängniss, es naht!
Vom Haupte den prangenden Schmuck herab!
Ihr Frauen, ihr Bräute, zerreisst das Gewand!
Es wogt wie von Rauch und Flammen!

Ilium! Ilium! Du sinkst in Asche zusammen!

The following translation into English is by Mrs. John P. Morgan:—

From the deep of my sorrow, what vision affrights me? The sisters, why mourn they? Why mourn ye, O brothers? Wherefore lamenting throng all the folk? On golden chariot the king cometh— What hides that cloth at his side? Woe me! Woe!

With closed eyes and broken body,
Beloved husband, so see I thee again,
Thy sorrowing, heart-broken wife!

Not even thy loving hand from thy couch in last sad parting to give!
No word of wisdom from thy dying lips, that I might ever treasure
In the sorrowful days, the nights unending,
In anguish of weeping o'erwhelm'd!
Night falleth on me! My staff is broken!
I gaze forsaken, robb'd of all hope, at the setting sun!

Mourn, thou my boy!
Honor and fame were the play of fate.
Who shall stand when the highest fall?
He fell, and his fall the city hath shaken!

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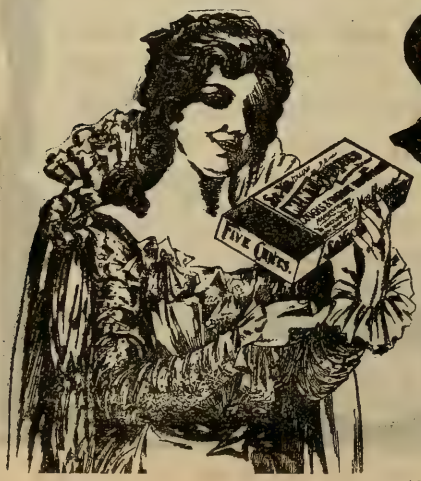
Oh, break, ye warriors, your arms and your armor!
Her dark mystic doom is near!
From your heads cast ye off all your shining away!
Enshrouded in smoke and flame,
Ilium! Ilium! Thou in ashes art fallen!

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, strings.

Compare with this the speech of Andromache in Homer, as Englished by George Chapman:—

"O my husband, thou in youth bad'st youth farewell,
Left'st me a widow, thy sole son an infant; ourselves curs'd
In our birth made him right our child; for all my care that nurs'd
His infancy will never give life to his youth, ere that
Troy from her top will be destroy'd; thou guardian of our state,
Thou ev'n of all her strength the strength, thou, that in care were past
Her careful mother of their babes, being gone, how can she last?
Soon will the swoln fleet fill her womb with all their servitude,
Myself with them, and thou with me, dear son, in labors rude
Shalt be employ'd, sternly survey'd by cruel conquerors;
Or, rage not suff'ring life so long, some one, whose hate abhors
Thy presence (putting him in mind of his sire slain by thine,
His brother, son, or friend) shall work thy ruin before mine,
Toss'd from some tow'r, for many Greeks have ate earth from the hand
Of thy strong father; in sad fight his spirit was too much mann'd,
And therefore mourn his people; we, thy parents, my dear lord,
For that thou mak'st endure a woe, black, and to be abhorr'd.
Of all yet thou hast left me worst, not dying in thy bed,
And reaching me thy last-rais'd hand, in nothing counselléd,
Nothing commanded by that pow'r thou hadst of me to do
Some deed for thy sake. O for these never will end my woe,



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Never my tears cease." Thus wept she, and all the ladies clos'd
Her passion with a gen'ral shriek.

***

Andromache after the death of Hector became the slave of Pyrrhus, son of Achilles. He made her his concubine, and treated her so tenderly that Hermione, his wife, was furiously jealous of her. After the death of Pyrrhus, or, as some say, even while he was alive, Andromache married Helenus, son of Priam, and reigned with him in Epirus. She had children by Pyrrhus and Helenus, and there was a legend that her son Francion was the first king of the Gauls. Dares, the Phrygian, gave a hundred good qualities to Andromache,—eyes that were bright and clear, a white skin, commanding height, beauty, modesty, wisdom, dignity, etc. Her height was discussed by poets and satirists. Ovid represents Œnone as saying that Andromache was too tall, yet only of average height in the eyes of her husband, and in his "Art of Loving" he uses curiously her height in a special admonition; but he was contradicted flatly by Martial in an infamous epigram.

***

Andromache figures in many operas, but these dramatic works bear her name:—

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"Andromaque," Grétry (Paris, 1780).

"Andromaca e Pirro," Tritto (about 1810).

LYRIC POEM FOR FULL ORCHESTRA, OP. 20 . . . . TH. AKIMENKO.

This "Poème lyrique" was composed in 1898 and published in 1903. It is dedicated to Akimenko's teacher, Rimsky-Korsakoff.

Akimenko, a member of the younger Russian school, has composed a "Scherzo-Phantasie" for orchestra, but his works thus far have been chiefly songs, pianoforte pieces, and minor chamber works, as pieces for 'cello and pianoforte, violin and pianoforte, etc. The list may be found in Belaïeff's catalogue.

The "Lyric Poem" is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, kettledrums, strings.

Andante, E-flat, 3-4. After a short introduction of antiphonal passages for wind instruments and strings, the chief theme, of a sentimental nature, is announced by 'cellos, and then presented in extended

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form by the violins in octaves. There is a contrasting episode, più mosso (allegro ma non troppo), in which at last a crescendo leads to a fortissimo section, maestoso (moderato). There is a diminuendo, and the original tempo is restored. The chief theme appears in various changed forms.

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

These songs were published in 1884.

I. GESTILLTE SEHNSUCHT (poem by Friedrich Rückert).

In gold'nen Abendschein getauchet,
Wie feierlich die Wälder steh'n!
In leise Stimmen der Vög'lein hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh'!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schlaft ihr ein?

Ach, wenn nicht mehr in goldne Fernen
Mein Geist auf Traumgefieder eilt,

Frederick E. Hahn
VIOLINIST

Ellis Clark Hammann
PIANIST

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Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein,
Mit meinem Sehnen mein Leben ein.

Longing at Rest.

In evening's golden twilight wreathed,
How grandly stand the woods aglow!
In softest voices birdling songs are breathed
Of evening winds that lightly blow.
What whisper the winds, the birds to-night?
They whisper the world to slumber light.

Ye wishes strong forever raging,
Ye in my restless heart so deep!
Thou longing soul that naught assuageth,
When wilt thou sleep, when wilt thou sleep?
In whispering winds to birdling bright;
Say, when longing wishes wilt slumber light?

Ah, when no more afar in dreaming
My soul on dream wings lightly speeds,
No more the farthest starlets gleaming
With longing, with longing glances heeds.
Then whisper, O wind! O birdling, pray
With all my longing my life away.

—*Translation by Mrs. John P. Morgan.*

II. Geistliches Wiegenlied (poem by Emanuel Geibel after Lope de Vega).

This song was composed in 1864 and sent to Amalie Joachim at Hanover as a christening present for her first son, Johannes, born Sept.

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12, 1864, named after Brahms, as the second, Herman (born in 1866), was named after Herman Grimm.* Johannes studied literature and science; Herman went into the army; and Paul (see foot-note) became a naturalist. Marie is an opera singer; Josepha was a play-actress, but left the stage when she married.

The viola plays by way of introduction the melody of the old German song:—

Josef, lieber Josef mein,
Hilf mir wieg'n mein Kindlein fein,
Gott der wird dein Lohner sein,
Im Himmelreich der Jungfrau Sohn, Maria, Maria.

SINGSTIMME.

Die ihr schwebet um diese Palmen
In Nacht und Wind,
Ihr heil'gen Engel, stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem in Windesbrausen,
Wie mögt ihr heute so zornig sausen!
O rauscht nicht also,

* Joachim's other children are Marie (1868), Josepha (1869), Paul (1877), Elizabeth (1881).

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Schweiget, neiget euch leis' und lind,
Stillet die Wipfel, es schlummert mein Kind.

Der Himmelsknabe duldet Beschwerde;
Ach, wie so müd' er ward vom Leid der Erde.
Ach, nun im Schlaf, ihm leise gesänftigt die Qual zerrinnt,
Stillet die Wipfel, es schlummert mein Kind.

Grimmige Kälte sauset hernieder,
Womit nur deck' ich des Kindleins Glieder!
O all' ihr Engel, die ihr geflügelt wandelt im Wind,
Stillet die Wipfel, es schlummert mein Kind.

Cradle Song of the Virgin.

The viola plays the melody of the old German song:—

Joseph, dearest Joseph mine,
Help me rock him, baby mine;
God's reward will too be thine,
In heav'n above, the Virgin's son, Maria, Maria.

Voice.

Ye who o'er these palms are hov'ring
In night wind wild,
Ye holy angels, still their rocking!
He sleeps, my child.

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Ye high palms of Bethehem in wild winds dashing,
Why are ye, tell me, so rudely clashing?
O rock thee quiet, silent, bending thee light and mild:
Still your rocking! He sleeps, my child!

This heavenly boy hath borne pain and anguish;
Ah, so aweary in earth's toil to languish.
Oh, give him sleep, all gentle and soothing: His grief is run.
Still, still their rocking: He sleeps, my son.

Bitterest winds here round us are hov'ring,
With which I deck him, His only cov'ring!
O all ye angels, all ye abroad in night wind so wild,
Still, still their rocking: He sleeps, my child.

—*Translation by Mrs. John P. Morgan.*

ENTR'ACTE.

ELGAR INTERVIEWED.

Elgar talked freely to a reporter of the *Pall Mall Gazette* before the production of "The Apostles" (Oct. 14, 1903). The personality of the composer was described as follows: "This one wears a tall silk hat, crushed down on the forehead, and gives the impression of a dis-

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tinguished colonel home from India for a year's holiday and at present attending a funeral. Dr. Edward Elgar is tall, spare, angular, grave, and courteous. But no man can be more crushing. Take the case of the young and supercilious critic, who spoke to him of the 'Enigma' Variations, which pictured friends of the composer, but of which it was expressly stated that the music should be considered without reference to them. The unfortunate young man in question said: 'I can't criticise your music because I don't know your friends.' 'Of course not,' was the reply; 'they are ladies and gentlemen.' That critic remains cold to the claims of the Elgarian muse. It is said that at the moment of concussion he regretted the indestructibility of matter, and wished himself well out of the Cosmos. A sixth Edward Elgar the other day bent over a large table, hard at work—this one without coat or waistcoat, an ancient briar in the mouth.

"'Hard work composing oratorios if you have to strip like'—

"'I'm not composing: I'm scratching out.' He rose and endued himself in a very light grey tweed. A huge fountain-pen, a Brobdingnagian, a Titanic pen, lay by the music-paper; a pen to write whole oratorio scores without a fresh drink. 'Holds about half a pint,' he said, *scherzando.*

"His eye fell on a portrait of Wagner. 'I'm not going to the proposed Wagner Memorial Celebration,' he said. 'I was invited, but

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I respectfully declined. So did Richter and Mottl; and Fritz Volbach has withdrawn his ode, composed for the occasion. We thought it all right at first, but it proved to be a too commercial business.'

'''What's the big wreath with the red ribbon?'

'''It was given to me after the performance of "Gerontius," at Düsseldorf. Which reminds me that when the work was given at the Lower Rhine Festival, one of the London dailies went wrong in stating that no work by an English composer had been heard at these Festivals "for several years." As a matter of historical fact, there is no record of any work by any English composer ever having been performed at a Lower Rhine Festival, unless possibly one by Onslow, somewhere about 1820, and even that is not definitely known. That is the only English composer of whom there is any question.'

'''If you could call Onslow an Englishman in anything save the name.'

'''Precisely. Another matter on which some writers have gone astray is the authorship of the melody of "Salut d'Amour," written for small orchestra; score, arrangements for piano solo, and violin and

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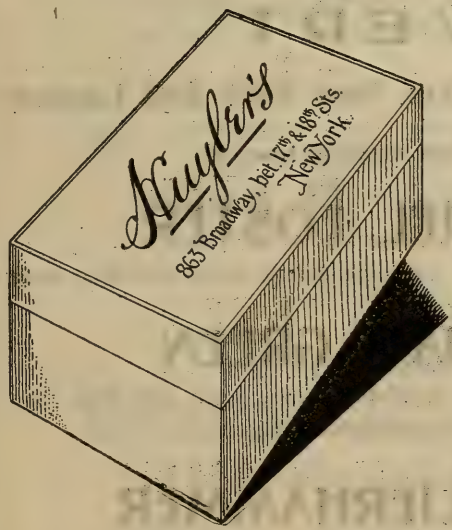

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piano published fourteen years ago. It did not at once become popular, but now, I am told, it is heard in every restaurant and café in England and Europe. Of course the tune became the prey of the feline acquisitor, and was adapted to words, and then,' he chuckled gleefully, 'I was accused of having borrowed the melody from the song!'

'''Best performance of "Gerontius"?' He rose and walked rapidly about, his hands in his coat-pockets. 'Hard to say; there have been so many performances. And of these I have heard but a small proportion. Taken all round, the Düsseldorf performance has not been surpassed in point of reverence. Sheffield was very fine, the demons superb; the one bit which fell below perfection was due to accident, the room being a bad one to sing in. In point of refinement and "angelical" effects the North Staffordshire Choir did excellently, and the recent performance at the Hereford Festival, under Dr. G. R. Sinclair, taken as a whole, was very good: broad, dignified, poetical. The performance in the new Westminster Cathedral was good, but the building was too big for the chorus to shine. Thank heaven! we had an English band. The Manchester performance I did not hear. Orchestrally it was, perhaps, the finest of all.'

'''What of the comparative merits of English and German choirs?'

'''They are differently constituted. Here we have a fixed propor-

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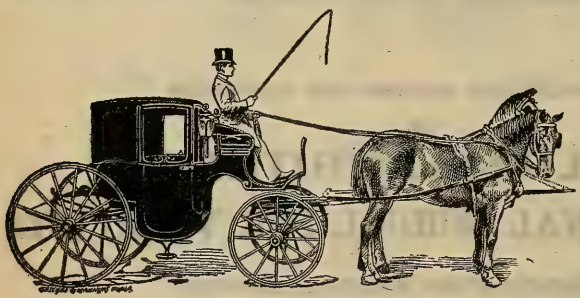
"'The effect of general education makes itself felt in music,' he continued, warming *poco a poco*. 'Not necessarily a classical, but a good general education. We have need of some advance in this direction, especially among vocalists. There are some who have all the culture desirable, but still too many who depend on their voice and a popular repertory to maintain their place on the concert platform.'

"'What a mistake to think that mere voice or mere technique is alone required!' he went on *presto e molto crescendo*. 'Never was a more fatal error.

"'What is it that makes a musician like me, who has heard concertos and sonatas more times than I can count; what is it that makes me listen to a well-worn old composition, say a concerto, with deepest interest, when played by a man like Joachim? It is because I know that he is familiar with all the concertos in existence; because he knows all the lives of the great composers, their struggles, their triumphs, all the storm and stress, all the poetry of their careers, and that he puts it all into the music, crystallizes all this knowledge in the performance. This and his own experience of life are included. It's all there! This could not be in the playing of an uncultured man, whatever his technique, nor the playing of a youth, however gifted. To hear the cleverest youth play a great concerto is like hearing a boy-preacher. There is no authority. It is in this superiority of knowledge that the authority of the man comes out. Musicians, I repeat,

JOHN J. SHORT.
JOS. A. SHORT.



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need better general education, and perhaps, and above all, more outdoor life.

"'Still we have advanced, and we continue to advance. Sometimes I think that composers take too little note of this progress. The modern chorus-singer is far superior in point of skill to the singer of a century ago. We are not limited to the machine of Handel's time, nor of Beethoven's time, nor even to that of five-and-thirty years ago. We may reasonably expect more in point of intelligence and expression, and may exact a little more.'

"'Anything about "The Apostles"?'—'You remind me of the popular error concerning composers and commissions for Festivals. Some people seem to think that a composer sits waiting, like the straw-shoes men of Westminster Hall,—men, who in the olden time, stood about with straws in their mouths, ready to swear anything to order. It is a popular error to suppose that a composer stands waiting to be hired, like a man in a fair. A composer worthy the name never waits for an "order" before setting to work. He is always thinking out works, always making sketches. He may complete a work for a Festival.

"'Another favorite delusion is this: that a composer cannot do his best, his most inspired work, under such a commission to complete. The contrary is the case. When he knows that his music will be produced in the most perfect manner, with the best principals, the best

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band, the best chorus possible, and with every accessory he may demand, the natural result is that he rises to the occasion. He is encouraged, inspired, and generally, generally'—

"'Geared up?'—'Generally geared up. Take, for instance, the work about to be produced. It was projected before "Gerontius." I have been thinking it out since boyhood, and have been selecting the words for years, many years. I am my own librettist; some day I will give you my ideas on the relationship between librettist and composer.'

"Like many busy men of active brain, Dr. Elgar relegates an infinity of things to the shadowy morrow. 'The idea of "The Apostles" originated in this way. Mr. F. Reeve, to whom I went to school at Littleton House, near Worcester, once said, "The Apostles were poor men, young men, at the time of their calling; perhaps, before the descent of the Holy Ghost, not cleverer than some of you here." This set me thinking, and the work to be produced at Birmingham is the result.'

"The learned Doctor here took large gloves from a drawer. 'Not boxing-gloves,' he ejaculated. 'Golf. Splendid game. The best thing about it is this: when playing golf you can't think of anything else.' He put on a cap to match the suit, and together we strode towards the links. The exhilaration of the open-air betrayed the composer into a confession. He once made a pun, and now repeated it. Sir John Stainer said to the writer: 'No man should publish his Opus I.' The pun in question is the Opus I., in this line, of Dr. Edward Elgar. Unknown in dark Oblivion let it dwell."

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PRELUDE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I hope at least to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The programme was as follows:—

PART I

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . *Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra, *Weissheimer*
Sung by Mr. RÜBSAMEN.

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Concerto in A major (No. 2) for Piano . . . . . *Liszt*

Mr. v. Bülow.

"O lieb'so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra, *Weissheimer*

Part II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . *Weissheimer*

Chorus, "Trocknet nicht" . . . . . *Weissheimer*

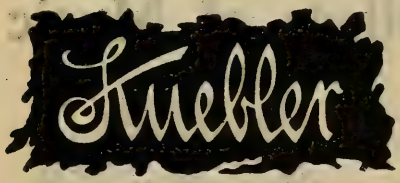
Chorus, "Frühlingslied" . . . . . *Weissheimer*

The duet sung by Miss Lessiak and Mr. John.

Overture to the opera "Tannhäuser" . . . . . *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, Oct. 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und



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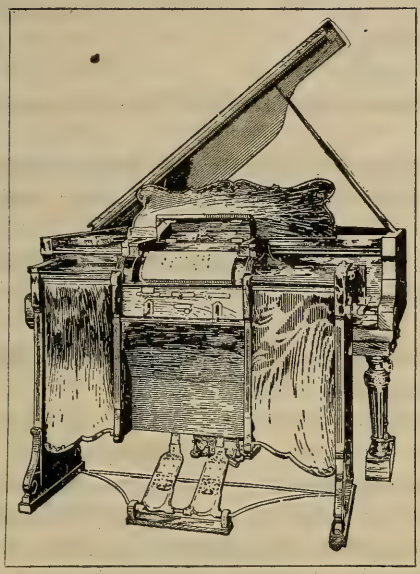

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vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862; Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

***

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together:—

1. An initial period, Moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie.* Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropri-

* Compare Elgar's theme of "London Citizenship," in the "Cockaigne" overture.— Ed.

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ate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of a wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in

*See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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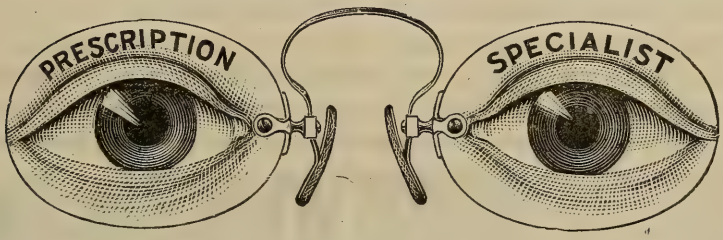
the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an Allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

FRANK MÜLLER



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After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

***

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elabora-

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tion the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannnot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

***

It is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

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"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the Mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as

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***

Theodore Thomas's orchestra played this overture in Boston, Dec. 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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(Flute obbligato by Mr. A. MAQUARRE.)
MME. MELBA

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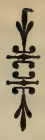

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The symphony, dedicated to Axel Carpelan, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass tuba, kettledrums, and strings.

I. Allegretto, D major. with various rhythms, but that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings leads to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo Andante ma rubato, D minor; 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by 'cellos, and serves as an accompaniment for a mournful theme sung

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by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff*, molto largamente, the second and expressive theme is sung by some of the first violins, violas, 'cellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and 'cellos. There are less important motives, which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

***

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He

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studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker, of Berlin (1889–90), and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. His chief works are the Symphony No. 1, E minor (composed in 1899); "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra; "Lemminkäinen," symphonic poem in four parts; three cantatas for solo voices, chorus, and orchestra; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra; "Jungfrau i Tornet" ("The Maiden in the Tower"), dramatic ballad; "Carelia," suite for orchestra; suite from incidental music to Adolf Paul's drama, "King Christian II." (published in 1899); "Tableaumusik," suite for orchestra; string quartet and string quintet, pianoforte sonata. He has composed choruses for male voices, songs, etc. The Government, at least until a year ago, allowed him a stated sum, that he might compose without annoyance from the cares of this life that is so daily,—to quote Jules Laforgue.

***

Sibelius's "Lemminkäinen" ("Journeys Homewards"), a legend for orchestra illustrative of an incident in the "Kalevala," was performed at a concert of the Philharmonic Society of New York, Feb. 1, 1902.

Mr. Thomas has produced at Chicago this symphony, as already noted, "The Swan of Tuonela" and "Lemminkäinen," companion legends (Dec. 7, 1901), and suite, "King Christian II.," Nov. 15, 1902.

Mr. Van der Stucken produced "The Swan of Tuonela" at Cincinnati, Feb. 7, 1903.

Mr. Scheel produced "The Swan of Tuonela" at Philadelphia, Jan. 30, 1904.

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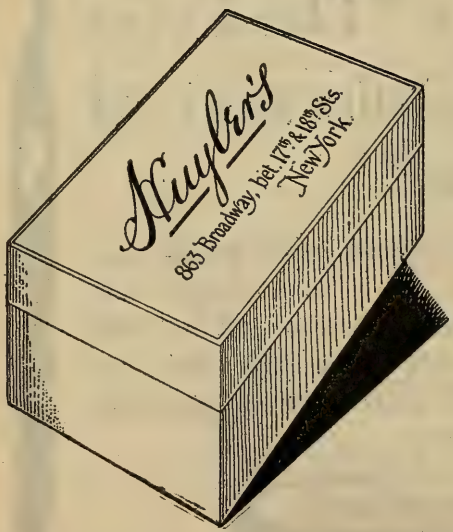

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Andromache's Lament, from "Achilles" (Part III., No. 16), Op. 50.

Max Bruch.

(Born at Cologne, Jan. 6, 1838; now living at Friedenau—Berlin.)

"Achilleus," poem based by Heinrich Bulthaupt on Homer's Iliad, music by Bruch, was produced at a concert of the Lower Rhine Festival at Bonn, June 28, 1885. The composer conducted. The solo singers were Mme. Schröder-Hanfstängl, Amalie Joachim,* Emil Götze, Georg Henschel, Josef Hofmann. The first performance of the whole work in the United States was by the Liederkranz, New York, Nov. 28, 1886, when Reinhold Herrmann conducted, and the solo singers were Miss Beebe, Miss Winant, Messrs. Zobel, Treumann, Max Heinrich; but orchestral excerpts, "Honors of War to Patroclus" (Part III.), were played by Theodore Thomas's orchestra (twenty-second matinée of the Thomas popular series), April 1, 1886.

Bruch's "Achilles" is divided into three parts. The first treats the material of the opening book of the Iliad. In the second Andromache bewails the war; she and Hector part; Hector is killed. The third part portrays the funeral of Patroclus, the meeting of Achilles and Priam, the lamentation of Andromache over Hector's body.

C minor, Andante, 4-4; Allegro molto, 2-2; Andante, Andante sostenuto, 4-4; Allegro, 4-4.

Aus der Tiefe des Grames, was schreckt mich empor? Was weinen die Schwestern? Was klagen die Brüder? Wohin drängt jammernd der Menge Gewühl? Auf gold'nem Wagen der König— Was birgt das Tuch ihm zur Seite? Weh mir! Weh!

Erloschene Augen, zerschlagene Glieder,
Geliebtester Gatte, so seh' ich dich wieder,
Dein armes zertretenes Weib!

Nicht hast du mir liebreich vom Lager
Die Hand zum letzten Abschied gereicht!

*Amalie Joachim, born Schneeweiss (Marburg, May 10, 1839— Berlin, Feb. 3, 1899), who first sang the music of Andromache, studied at Graz. She appeared, under the name of Weiss, in opera at the age of fourteen at Troppau as Adalgisa, Annchen, Zerlina ("Fra Diavolo"); after six months she sang at Hermannstadt and six months later in very small parts at the Kärntnerthor. She joined the company of the Hanover opera in 1862, and made her first appearance there as Fides April 24. Joachim was then concert director to the King; violinist and singer met, and were married June 10, 1863. She said good-by to the operatic stage May 31 of that year as Fidelio, and was thenceforth known as a concert singer. In 1868 the Joachims moved to Berlin, where they lived until their divorce in 1882. Six children were born unto them; Marie, born in 1868, made her début as an opera singer in the spring of 1889 at Elberfeld as Elisabeth. Mme. Joachim taught and sang in concert until the end. She visited the United States in 1892, and sang for the first time in this country at a Kneisel Quartet concert in Boston, March 7 (songs by Beethoven, Mozart, Haydn, Schubert, Mendelssohn, Ahle, Schulz). She also sang at a Symphony Concert, March 26, 1892 (aria from "Orpheus"; Schubert's "Liebesbotschaft" and "Erlkönig"; and Schumann's "Schöne Wiege meiner Leiden"); in Bach's "Passion according to Matthew" at a Handel and Haydn concert, April 15, 1892; and she gave recitals March 8, 14, 21, of the same year.

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Kein Weisheitswort sprach dein sterbender Mund,
Dess ich ewig gedächte, die leidvollen Tage,
Die endlosen Nächte, in Thränen der Wehmuth versenkt.
Nacht ist's um mich! Mein Stab zerbrach,
Verlassen starr' ich, trostberaubt, der versunkenen Sonne nach.

Trau're, mein Knabe!
Ruhmward und Ehre des Schicksals Spiel!
Was stünde fest, da der Herrliche fiel?
Er sank, und dem Fall erzittert die Stadt!
Zerbrecht, ihr Männer, die krieg'rische Wehr!
Das dunkle Verhängniss, es naht!
Vom Haupte den prangenden Schmuck herab!
Ihr Frauen, ihr Bräute, zerreisst das Gewand!
Es wogt wie von Rauch und Flammen!

Ilium! Ilium! Du sinkst in Asche zusammen!

The following translation into English is by Mrs. John P. Morgan:—

From the deep of my sorrow, what vision affrights me? The sisters, why mourn they? Why mourn ye, O brothers? Wherefore lamenting throng all the folk? On golden chariot the king cometh— What hides that cloth at his side? Woe me! Woe!

With closed eyes and broken body,
Beloved husband, so see I thee again,
Thy sorrowing, heart-broken wife!

Not even thy loving hand from thy couch in last sad parting to give!
No word of wisdom from thy dying lips, that I might ever treasure
In the sorrowful days, the nights unending,
In anguish of weeping o'erwhelm'd!
Night falleth on me! My staff is broken!
I gaze forsaken, robb'd of all hope, at the setting sun!

Mourn, thou my boy!
Honor and fame were the play of fate.
Who shall stand when the highest fall?
He fell, and his fall the city hath shaken!

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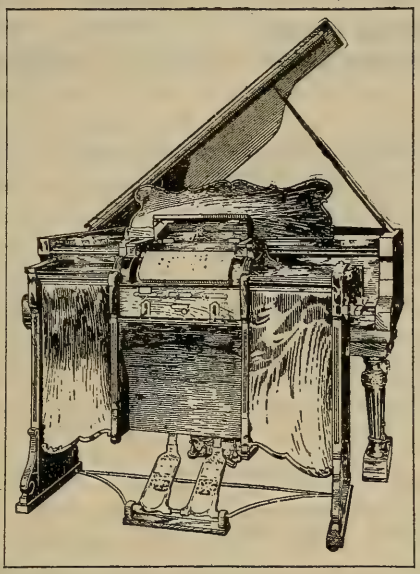

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Oh, break, ye warriors, your arms and your armor!
Her dark mystic doom is near!
From your heads cast ye off all your shining away!
Enshrouded in smoke and flame,
Ilium! Ilium! Thou in ashes art fallen!

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, strings.

Compare with this the speech of Andromache in Homer, as Englished by George Chapman:—

"O my husband, thou in youth bad'st youth farewell,
Left'st me a widow, thy sole son an infant; ourselves curs'd
In our birth made him right our child; for all my care that nurs'd
His infancy will never give life to his youth, ere that
Troy from her top will be destroy'd; thou guardian of our state,
Thou ev'n of all her strength the strength, thou, that in care were past
Her careful mother of their babes, being gone, how can she last?
Soon will the swoln fleet fill her womb with all their servitude,
Myself with them, and thou with me, dear son, in labors rude
Shalt be employ'd, sternly survey'd by cruel conquerors;
Or, rage not suff'ring life so long, some one, whose hate abhors
Thy presence (putting him in mind of his sire slain by thine,
His brother, son, or friend) shall work thy ruin before mine,
Toss'd from some tow'r, for many Greeks have ate earth from the hand
Of thy strong father; in sad fight his spirit was too much mann'd,
And therefore mourn his people; we, thy parents, my dear lord,
For that thou mak'st endure a woe, black, and to be abhorr'd.
Of all yet thou hast left me worst, not dying in thy bed,
And reaching me thy last-rais'd hand, in nothing counselléd,

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Nothing commanded by that pow'r thou hadst of me to do
Some deed for thy sake. O for these never will end my woe,
Never my tears cease." Thus wept she, and all the ladies clos'd
Her passion with a gen'ral shriek.

***

Andromache after the death of Hector became the slave of Pyrrhus, son of Achilles. He made her his concubine, and treated her so tenderly that Hermione, his wife, was furiously jealous of her. After the death of Pyrrhus, or, as some say, even while he was alive, Andromache married Helenus, son of Priam, and reigned with him in Epirus. She had children by Pyrrhus and Helenus, and there was a legend that her son Francion was the first king of the Gauls. Dares, the Phrygian, gave a hundred good qualities to Andromache,—eyes that were bright and clear, a white skin, commanding height, beauty, modesty, wisdom, dignity, etc. Her height was discussed by poets and satirists. Ovid represents Œnone as saying that Andromache was too tall, yet only of average height in the eyes of her husband, and in his "Art of Loving" he uses curiously her height in a special admonition; but he was contradicted flatly by Martial in an infamous epigram.

***

Andromache figures in many operas, but these dramatic works bear her name:—

"Andromaca," Torri (about 1700), Caldara (Vienna, 1724), Bioni (Breslau, 1729), Feo (Rome, 1730), Jommelli (Rome, 1745), Perez (Vienna, 1752), Sacchini (Florence, 1763), Tozzi (Brunswick, 1765), Bertoni (Venice, 1772), Martin y Solar (Turin, 1781), Nasolini (Venice, 1789), Paesiello (Naples, about 1798), Puccitta (Lisbon, about 1806), Raimondi (Palermo, 1815), Ellerton (about 1830), Pavesi (Milan, 1822).

"Andromaque," Grétry (Paris, 1780).

"Andromaca e Pirro," Tritto (about 1810).

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LYRIC POEM FOR FULL ORCHESTRA, OP. 20 . . . . TH. AKIMENKO.

This "Poème lyrique" was composed in 1898 and published in 1903. It is dedicated to Akimenko's teacher, Rimsky-Korsakoff.

Akimenko, a member of the younger Russian school, has composed a "Scherzo-Phantasie" for orchestra, but his works thus far have been chiefly songs, pianoforte pieces, and minor chamber works, as pieces for 'cello and pianoforte, violin and pianoforte, etc. The list may be found in Belaïeff's catalogue.

The "Lyric Poem" is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, kettledrums, strings.

Andante, E-flat, 3-4. After a short introduction of antiphonal passages for wind instruments and strings, the chief theme, of a sentimental nature, is announced by 'cellos, and then presented in extended form by the violins in octaves. There is a contrasting episode, più mosso (allegro ma non troppo), in which at last a crescendo leads to a fortissimo section, maestoso (moderato). There is a diminuendo, and the original tempo is restored. The chief theme appears in various changed forms.

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Two Songs for an Alto Voice, with Viola and Pianoforte Accompaniment, Op. 91 . . . . . Johannes Brahms.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

These songs were published in 1884.

I. Gestillte Sehnsucht (poem by Friedrich Rückert).

In gold'nen Abendschein getauchet,
Wie feierlich die Wälder steh'n!
In leise Stimmen der Vög'lein hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh'!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schlaft ihr ein?

Ach, wenn nicht mehr in goldne Fernen
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Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein,
Mit meinem Sehnen mein Leben ein.

Longing at Rest.

In evening's golden twilight wreathed,
How grandly stand the woods aglow!
In softest voices birdling songs are breathed
Of evening winds that lightly blow.
What whisper the winds, the birds to-night?
They whisper the world to slumber light.

Ye wishes strong forever raging,
Ye in my restless heart so deep!
Thou longing soul that naught assuageth,
When wilt thou sleep, when wilt thou sleep?
In whispering winds to birdling bright;
Say, when longing wishes wilt slumber light?

Ah, when no more afar in dreaming
My soul on dream wings lightly speeds,
No more the farthest starlets gleaming
With longing, with longing glances heeds.
Then whisper, O wind! O birdling, pray
With all my longing my life away.

—*Translation by Mrs. John P. Morgan.*

II. Geistliches Wiegenlied (poem by Emanuel Geibel after Lope de Vega).

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This song was composed in 1864 and sent to Amalie Joachim at Hanover as a christening present for her first son, Johannes, born Sept. 12, 1864, named after Brahms, as the second, Herman (born in 1866), was named after Herman Grimm.* Johannes studied literature and science; Herman went into the army; and Paul (see foot-note) became a naturalist. Marie is an opera singer; Josepha was a play-actress, but left the stage when she married.

The viola plays by way of introduction the melody of the old German song:—

Josef, lieber Josef mein,
Hilf mir wieg'n mein Kindlein fein,
Gott der wird dein Lohner sein,
Im Himmelreich der Jungfrau Sohn, Maria, Maria.

SINGSTIMME.

Die ihr schwebet um diese Palmen
In Nacht und Wind,
Ihr heil'gen Engel, stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem in Windesbrausen,
Wie mögt ihr heute so zornig sausen!
O rauscht nicht also,
Schweiget, neiget euch leis' und lind
Stillet die Wipfel, es schlummert mein Kind.

Der Himmelsknabe duldet Beschwerde;
Ach, wie so müd' er ward vom Leid der Erde.
Ach, nun im Schlaf, ihm leise gesänftigt die Qual zerrinnt,
Stillet die Wipfel, es schlummert mein Kind.

Grimmige Kälte sauset hernieder,
Womit nur deck' ich des Kindleins Glieder!
O all' ihr Engel, die ihr geflügelt wandelt im Wind,
Stillet die Wipfel, es schlummert mein Kind.

CRADLE SONG OF THE VIRGIN.

The viola plays the melody of the old German song:—

Joseph, dearest Joseph mine,
Help me rock him, baby mine;
God's reward will too be thine,
In heav'n above, the Virgin's son, Maria, Maria.

* Joachim's other children are Marie (1868), Josepha (1869), Paul (1877), Elizabeth (1881).

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VOICE.

Ye who o'er these palms are hov'ring
In night wind wild,
Ye holy angels, still their rocking!
He sleeps, my child.

Ye high palms of Bethehem in wild winds dashing,
Why are ye, tell me, so rudely clashing?
O rock thee quiet, silent, bending thee light and mild:
Still your rocking! He sleeps, my child!

This heavenly boy hath borne pain and anguish;
Ah, so aweary in earth's toil to languish.
Oh, give him sleep, all gentle and soothing: His grief is run.
Still, still their rocking: He sleeps, my son.

Bitterest winds here round us are hov'ring,
With which I deck him, His only cov'ring!
O all ye angels, all ye abroad in night wind so wild,
Still, still their rocking: He sleeps, my child.

—*Translation by Mrs. John P. Morgan.*

PRELUDE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally

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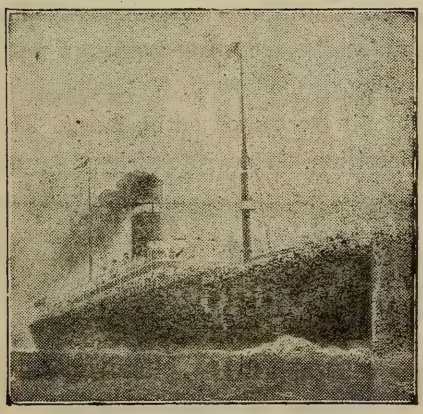
adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I hope at least to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . *Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra, *Weissheimer*
Sung by Mr. RÜBSAMEN.
Concerto in A major (No. 2) for Piano . . . . . *Liszt*
Mr. v. BÜLOW.



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"O lieb 'so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra, *Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . *Weissheimer*
Chorus, "Trocknet nicht" . . . . . *Weissheimer*
Chorus, "Frühlingslied" . . . . . *Weissheimer*

The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" . . . . . *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, Oct. 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and

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finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862; Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

***

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together:—

1. An initial period, Moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

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The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie.* Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of a wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.† This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

* Compare Elgar's theme of "London Citizenship," in the "Cockaigne" overture.— Ed.

† See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an Allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the

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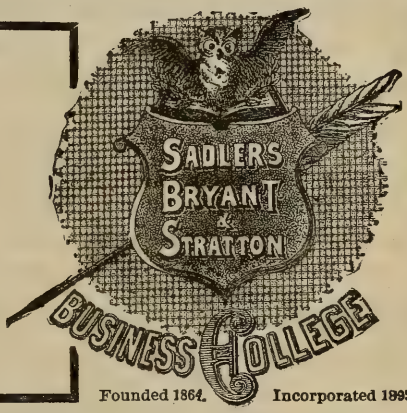

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clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

***

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had

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set a note to the text; and, writing this admirable melody of Walther he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannnot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

***

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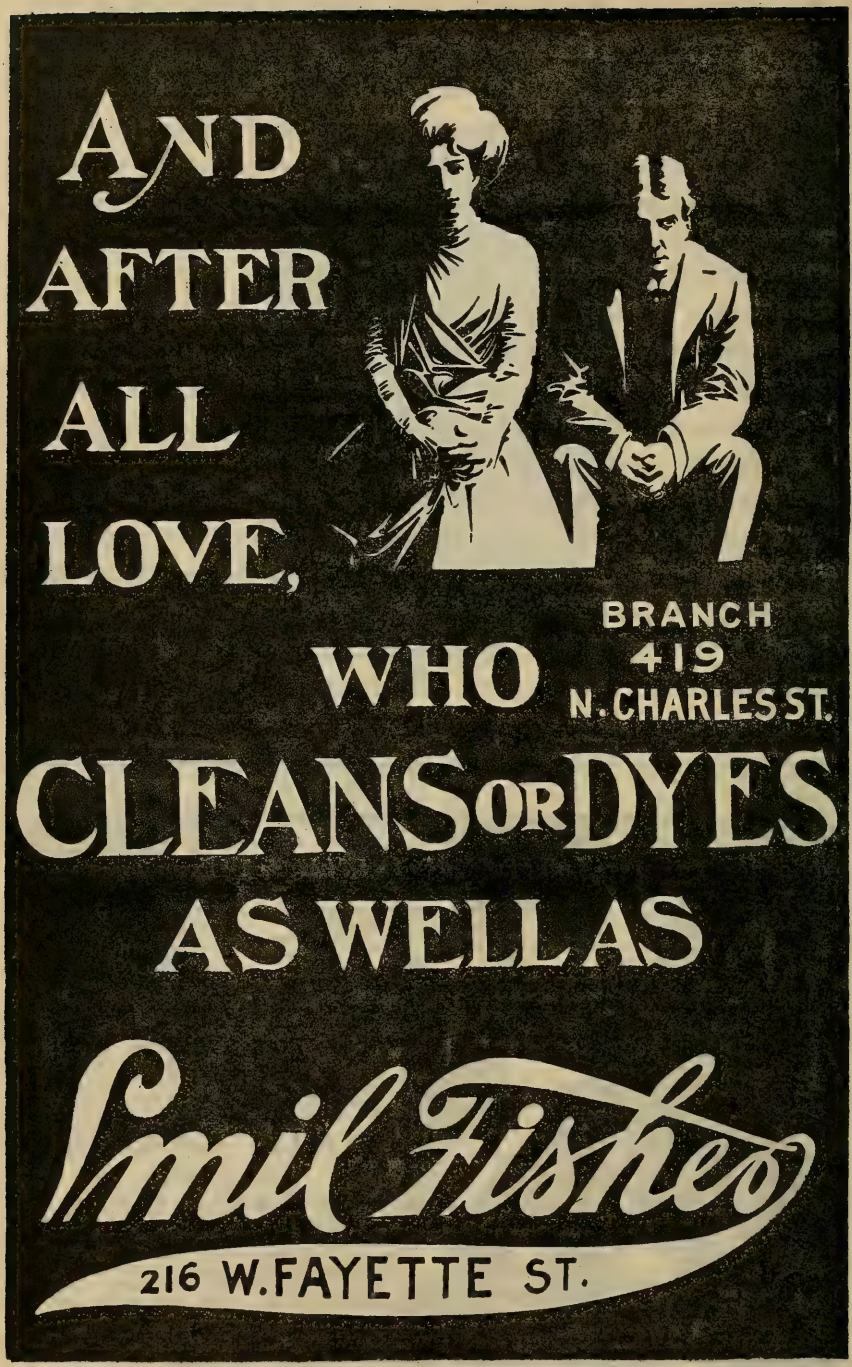
"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the Mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.



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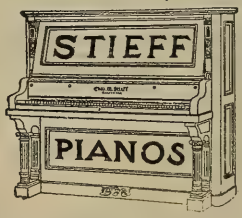

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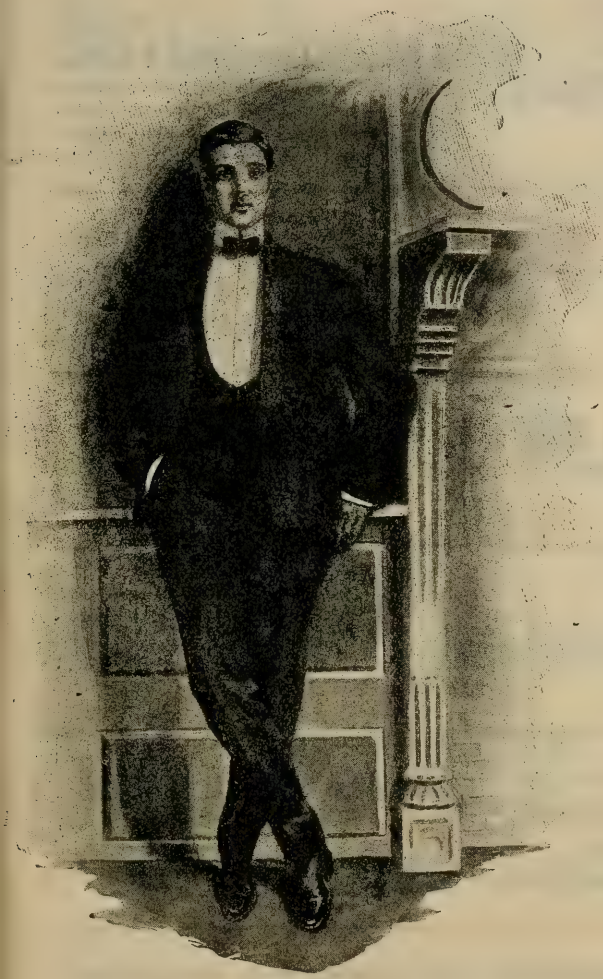

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IV. Allegro animato e grazioso.

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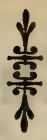

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SYMPHONY NO. 2, D MAJOR . . . . . JEAN SIBELIUS

(Born Dec. 8, 1865, at Tavastehus, Finland; now living at Helsingfors.)

This symphony, composed in 1901–1902, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, Jan. 2, 1904.

The symphony, dedicated to Axel Carpelan, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass tuba, kettledrums, and strings.

I. Allegretto, D major. with various rhythms, but that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings leads to the recapitulation. The quaint first theme appears again in the wood-wind,

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but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo Andante ma rubato, D minor; 4-4, 3-8, 4-4. On a roll of kettle-drums double-basses begin *pizz.* a figure which is finally taken up by 'cellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff*, molto largamente, the second and expressive theme is sung by some of the first violins, violas, 'cellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There

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is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and 'cellos. There are less important motives, which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

***

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker, of Berlin (1889–90), and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. His chief works are the Symphony No. 1, E minor (composed in 1899); "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra; "Lemminkäinen," symphonic poem in four parts; three cantatas for solo voices, chorus, and orchestra; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra; "Jungfrau i Tornet" ("The Maiden in the Tower"),

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dramatic ballad; "Carelia," suite for orchestra; suite from incidental music to Adolf Paul's drama, "King Christian II." (published in 1899); "Tableaumusik," suite for orchestra; string quartet and string quintet, pianoforte sonata. He has composed choruses for male voices, songs, etc. The Government, at least until a year ago, allowed him a stated sum, that he might compose without annoyance from the cares of this life that is so daily,—to quote Jules Laforgue.

***

Sibelius's "Lemminkäinen" ("Journeys Homewards"), a legend for orchestra illustrative of an incident in the "Kalevala," was performed at a concert of the Philharmonic Society of New York, Feb. 1, 1902.

Mr. Thomas has produced at Chicago this symphony, as already noted, "The Swan of Tuonela" and "Lemminkäinen," companion legends (Dec. 7, 1901), and suite, "King Christian II.," Nov. 15, 1902.

Mr. Van der Stucken produced "The Swan of Tuonela" at Cincinnati, Feb. 7, 1903.

Mr. Scheel produced "The Swan of Tuonela" at Philadelphia, Jan. 30, 1904.

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Bruch's second violin concerto was written in 1877, and dedicated to Pablo Sarasate. His first concerto, the more familiar one, antedating the second by several years, was dedicated to Joachim. Though the division into movements of the work played to-day is a singular one, their treatment is thoroughly orthodox. Only the usual orchestra is used. Harmonically it is not involved. The last movement is long, and has more variety, rhythmic and melodic, than the others. Bruch's potent individuality appears throughout the work in the melodies, and especially in the expressive harmonization. Some one has aptly said of it : "The violin solo predominates so decidedly that, with a transfer of movements,—that is, if the recitative No. 2 had preceded the adagio No. 1 and the rondo finale was left in its place,—it might be called an operatic scena, in the customary arrangement of recitative, cavatina, and cabaletta." No complete performance of the concerto in Boston is recorded. The adagio was played at the Boston Symphony Concert of Dec. 20, 1884.

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ELGAR INTERVIEWED.

Elgar talked freely to a reporter of the *Pall Mall Gazette* before the production of "The Apostles" (Oct. 14, 1903). The personality of the composer was described as follows: "This one wears a tall silk hat, crushed down on the forehead, and gives the impression of a distinguished colonel home from India for a year's holiday and at present attending a funeral. Dr. Edward Elgar is tall, spare, angular, grave, and courteous. But no man can be more crushing. Take the case of the young and supercilious critic, who spoke to him of the 'Enigma' Variations, which pictured friends of the composer, but of which it was expressly stated that the music should be considered without reference to them. The unfortunate young man in question said: 'I can't criticise your music because I don't know your friends.' 'Of course not,' was the reply; 'they are ladies and gentlemen.' That critic remains cold to the claims of the Elgarian muse. It is said that at the moment of concussion he regretted the indestructibility of matter, and wished himself well out of the Cosmos. A sixth Edward Elgar the other day bent over a large table, hard at work—this one without coat or waistcoat, an ancient briar in the mouth.

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'''I'm not composing: I'm scratching out.' He rose and endued himself in a very light grey tweed. A huge fountain-pen, a Brobdingnagian, a Titanic pen, lay by the music-paper; a pen to write whole oratorio scores without a fresh drink. 'Holds about half a pint,' he said, *scherzando*.

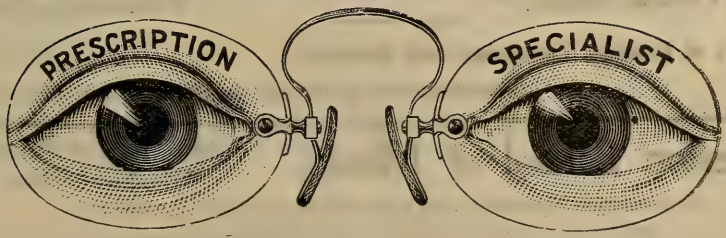
''His eye fell on a portrait of Wagner. 'I'm not going to the proposed Wagner Memorial Celebration,' he said. 'I was invited, but I respectfully declined. So did Richter and Mottl; and Fritz Volbach has withdrawn his ode, composed for the occasion. We thought it all right at first, but it proved to be a too commercial business.'

'''What's the big wreath with the red ribbon?'

'''It was given to me after the performance of ''Gerontius,'' at Düsseldorf. Which reminds me that when the work was given at the Lower Rhine Festival, one of the London dailies went wrong in stating that no work by an English composer had been heard at these Festivals ''for several years.'' As a matter of historical fact, there is no record of any work by any English composer ever having been performed at a Lower Rhine Festival, unless possibly one by Onslow, somewhere about 1820, and even that is not definitely known. That is the only English composer of whom there is any question.'

'''If you could call Onslow an Englishman in anything save the name.'

FRANK MÜLLER



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'''Precisely. Another matter on which some writers have gone astray is the authorship of the melody of "Salut d'Amour," written for small orchestra; score, arrangements for piano solo, and violin and piano published fourteen years ago. It did not at once become popular, but now, I am told, it is heard in every restaurant and café in England and Europe. Of course the tune became the prey of the feline acquisitor, and was adapted to words, and then,' he chuckled gleefully, 'I was accused of having borrowed the melody from the song!'

'''Best performance of "Gerontius"?' He rose and walked rapidly about, his hands in his coat-pockets. 'Hard to say; there have been so many performances. And of these I have heard but a small proportion. Taken all round, the Düsseldorf performance has not been surpassed in point of reverence. Sheffield was very fine, the demons superb; the one bit which fell below perfection was due to accident, the room being a bad one to sing in. In point of refinement and "angelical" effects the North Staffordshire Choir did excellently, and the recent performance at the Hereford Festival, under Dr. G. R. Sinclair, taken as a whole, was very good: broad, dignified, poetical. The performance in the new Westminster Cathedral was good, but the building was too big for the chorus to shine. Thank heaven! we had an English band. The Manchester performance I did not hear. Orchestrally it was, perhaps, the finest of all.'

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"'What of the comparative merits of English and German choirs?'

"'They are differently constituted. Here we have a fixed proportion of voices. We choose voices primarily, which, of course, seems the natural way. In Germany the sopranos are often largely what we would think out of proportion in point of number. Many of the sopranos are highly educated ladies, and though their voices may not be strong, there is behind their singing a culture which results in expression and intelligent rendering.

"'The effect of general education makes itself felt in music,' he continued, warming *poco a poco*. 'Not necessarily a classical, but a good general education. We have need of some advance in this direction, especially among vocalists. There are some who have all the culture desirable, but still too many who depend on their voice and a popular repertory to maintain their place on the concert platform.'

"'What a mistake to think that mere voice or mere technique is alone required!' he went on *presto e molto crescendo*. 'Never was a more fatal error.

"'What is it that makes a musician like me, who has heard concertos and sonatas more times than I can count; what is it that makes me listen to a well-worn old composition, say a concerto, with deepest interest, when played by a man like Joachim? It is because I know that he is familiar with all the concertos in existence; because he knows all the lives of the great composers, their struggles, their triumphs, all the storm and stress, all the poetry of their careers, and that he puts it all into the music, crystallizes all this knowledge in the per-

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formance. This and his own experience of life are included. It's all there! This could not be in the playing of an uncultured man, whatever his technique, nor the playing of a youth, however gifted. To hear the cleverest youth play a great concerto is like hearing a boy-preacher. There is no authority. It is in this superiority of knowledge that the authority of the man comes out. Musicians, I repeat, need better general education, and perhaps, and above all, more outdoor life.

"'Still we have advanced, and we continue to advance. Sometimes I think that composers take too little note of this progress. The modern chorus-singer is far superior in point of skill to the singer of a century ago. We are not limited to the machine of Handel's time, nor of Beethoven's time, nor even to that of five-and-thirty years ago. We may reasonably expect more in point of intelligence and expression, and may exact a little more.'

"'Anything about "The Apostles"?'—'You remind me of the popular error concerning composers and commissions for Festivals. Some people seem to think that a composer sits waiting, like the straw-shoes men of Westminster Hall,—men, who in the olden time, stood about with straws in their mouths, ready to swear anything to order. It is a popular error to suppose that a composer stands waiting to be hired, like a man in a fair. A composer worthy the name never waits for an "order" before setting to work. He is always thinking out works, always making sketches. He may complete a work for a Festival.

"'Another favorite delusion is this: that a composer cannot do his best, his most inspired work, under such a commission to complete. The contrary is the case. When he knows that his music will be produced in the most perfect manner, with the best principals, the best band, the best chorus possible, and with every accessory he may demand, the natural result is that he rises to the occasion. He is encouraged, inspired, and generally, generally'—

"'Geared up?'—'Generally geared up. Take, for instance, the work about to be produced. It was projected before "Gerontius." I have

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been thinking it out since boyhood, and have been selecting the words for years, many years. I am my own librettist; some day I will give you my ideas on the relationship between librettist and composer.'

"Like many busy men of active brain, Dr. Elgar relegates an infinity of things to the shadowy morrow. 'The idea of "The Apostles" originated in this way. Mr. F. Reeve, to whom I went to school at Littleton House, near Worcester, once said, "The Apostles were poor men, young men, at the time of their calling; perhaps, before the descent of the Holy Ghost, not cleverer than some of you here." This set me thinking, and the work to be produced at Birmingham is the result.'

"The learned Doctor here took large gloves from a drawer. 'Not boxing-gloves,' he ejaculated. 'Golf. Splendid game. The best thing about it is this: when playing golf you can't think of anything else.' He put on a cap to match the suit and together we strode towards the links. The exhilaration of the open-air betrayed the composer into a confession. He once made a pun, and now repeated it. Sir John Stainer said to the writer: 'No man should publish his Opus I.' The pun in question is the Opus I., in this line, of Dr. Edward Elgar. Unknown in dark Oblivion let it dwell."

"BOOMS" IN MUSICIANS.

BY JOHN F. RUNCIMAN.

"These violent delights have violent ends."

Readers of the *Weekly Critical Review* are of course aware that there has been an almost unprecedented wish to hear the "Nibelung's Ring"

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in London lately [May, 1903], but perhaps all are not aware that Wagner concerts are the best paying of all concerts given. There is a "boom" in Wagner at present. He has been dead a little over twenty years, and now, at last, London has awakened to the fact that he lived and wrote some masterpieces, which it is worth sacrificing a comfortable dinner to hear. It is simply comical to listen to the remarks of gentlemen and dames after, say, the first act of the "Götterdämmerung." One would say the thing had never been given before, was the work of some rising young composer. The "Ring" is in the repertory of every reputable German opera house; it or a part of it has been given at Brussels; actually, parts of it have been played in Paris. The whole has been frequently done in London, but never before have we had such a dose of Wagner as we have had and are likely to have this season.

Is it not an overdose we are getting? In my opinion it certainly is. Violent delights have violent ends. After every great wave of enthusiasm we find ourselves in the trough. And (to change the metaphor) it is worth while asking the most grasping of managements whether it

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is worth while killing the goose that lays the golden eggs. Wagner was by no means a goose,—even an anti-Wagnerite, if such an antediluvian animal still survives, will admit that,—but since his death his operas have proved to be worth many golden eggs. Managers and publishers have made fortunes out of them; out of them the Wagner family has reaped a fortune; they have saved theatres from utter ruin. But I know of no composer, no artist of any sort, who has been overboomed without suffering from the inevitable reaction—who has not paid for enormous popularity with years of neglect.

Take the case of Mendelssohn. After the production of his "Elijah" his fame was even wider than Wagner's is now. Every choral society that could master fifty voices and get together a scratch band gave that rather tiresome oratorio; even school-misses had a shot at the easier of the Songs without Words; the overtures, symphonies, and chamber-music fill up a large part of every concert programme. And now? Why, it has become quite the fashion to scoff at his shallowness; young critics hope to become famous by daringly writing again what their seniors wrote years ago. Even the once unimportant omnipresent Wedding March has yielded places at fashionable marriages to the Bridal Chorus from "Lohengrin." The Songs without Words rarely figure on the programmes of piano recitals. One is glad of a chance to hear "The Midsummer Night's Dream" or "Fingal's Cave" overture. He

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is certainly in the trough of the wave; the splendid merits of his works are as completely overlooked as their obvious shortcomings were once disregarded. He was too passionately boomed, and he is paying the penalty.

Again, consider Spohr. Sometimes I wonder how many people know one-thousandth part of the music he composed. Church-goers know one or two of his anthems, such as "As the Hart pants," and, in "quires and places" where they sing, the "Last Judgment" is given at Advent oratorio services. Belated vocalists occasionally come on with "Rose softly Blooming," and I once heard a fiddler work his way through one of the violin concertos. But the bulk of his stuff remains absolutely unknown; and I believe it to be a fact that much of it remains unpublished. Yet he was a mighty man in his day. He was hailed everywhere as the great violinist; and for a time many of his compositions held the first place in popular favour. Even his operas had their runs—and who now knows his "Jessonda"? As Cronus devoured his children, so, in inverse fashion, does each new boom devour its predecessor. The Mendelssohn boom killed the Spohr boom, just as the Wagner boom killed the Mendelssohn boom. So far as oratorio was scotched by the Gounod boom over the "Redemption," the "Redemption" boom was killed by the attempted "Mors et Vita" boom. In the same way the whole Dvořák boom was destroyed by the endeavor to plant "St. Ludmila" upon the English public as a great work.

There have been many other booms. Many men, whose very names

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would sound strangely in the ears of this generation, were once worshipped as demigods. Take, on the other hand, Bach, Mozart, and Beethoven. There were no booms for those three; their work has slowly won recognition as the finest ever done; it has come in slowly enough, and it will go out slowly, if it ever goes out at all.

I defy any man to go incessantly from the concert-room to the opera-house, and back again from the opera-house to the concert-room, finding everlasting the same music being played, without coming to feel tired and jaded and to long for a change, even if the music is the finest in the world. I would not on any account listen to the Ninth Symphony seven times in one week. The ear cannot stand it; flesh and blood and spirit cannot stand it. We love all our keenness, all our freshness; where listening was first a joy, it becomes a labour. After seven consecutive performances of the Ninth Symphony the most enthusiastic musician would away the thing for a couple of months, to come to it fresh again. The general public has not the knowledge—in many cases not the sense—to know what is wrong; when it has had an overdose of a composer, it puts him away for a generation. That, I fear, is what may happen to Wagner; and I am perfectly sure it will happen with Tschaikowsky and Richard Strauss. How sick I am of the Pathetic Symphony! There is a splendid work; but it has been played so often, and I have been compelled to hear it so often, that every defect in it shouts in my ears at each performance, and my mental palate is so satisfied, over-satisfied, that its splendour and loveliness

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do not for the time make their old appeal. We have had a bit of Richard Strauss recently; now we are to have a Strauss festival—a week of Strauss; and at the end of that only those with the spiritual stomach of an ostrich will want any more Strauss for a few months.

Can we not, then, face the facts of our physical and spiritual nature and take our pleasures in some sort of moderation? I want to hear Wagner frequently during the remainder of my life; but I think that after a year or two more of what is going on at present I shall have to quit England to hear him at all. The same is true of Tschaikowsky. Of Strauss I want to hear enough to enable me to make up my mind about him. But—!

DANDYISM AND MUSIC.

Only one thing, it seems to us, can better Mr. Tree's production of "The Last of the Dandies," and that thing is music. Mr. Tree's dramatic ideal is exquisite, is fine to an ultimate degree; but it lacks an accompaniment of appropriate value, it has to stand without the musical sentiment of its time. Let us recall that time for a moment.

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Handel was as an influence then the musical Lord Paramount of England. Years before he had come here to conquer this land of his choice; and he had written accordingly, to please his adopted parentage. Of course (as has always been the case) he found the Puritan spirit in music abroad, and he wrote his oratorios to suit that spirit. He was a genius who was capable of adapting himself to any condition of life, unlike poor Mozart, who had to write his own music at all times, and die almost in the action of accomplishing his mundane ambitions that lay outside his art.

But Handel, being a man of his time, wrote music for the Dandy Period, which continued to exist long after his death; and it is just that music which Mr. Tree's orchestral adviser has overlooked. When Mr. Tree enacted the part of Beau Austin—that exquisite creation of Henley and "R. L. S."—the music that meandered through its interstices was carefully chosen by the authors themselves. The overture to "Die Zauberflöte," sad airs belonging to the time of Corelli, stately minuets in the manner of Pergolesi, were then the order of the evening

at the Haymarket Theatre. Then the Dandy Period had indeed its music recovered.

Mr. Tree does not seem any longer to care for the musical stateliness of the period of which he himself becomes a socially ideal impersonation. At that time, of course, everything was based upon the minuet idea; you stepped forward to music in a perfectly dignified manner, and throughout you cared more for the gracefulness of your body than for the delight of exhibiting your vitality. It was the fading out of this idea which created the waltz. One supposes that if the great composers of the last century had really understood the tendencies of modern times they would have written dance music to the quick and sensitive feet of the period. The man of to-day may be glad that he lives in an age when the life of dance means quickness and flight; but the musical critic may be allowed to think that mere flight and quick movement do not always make for permanent joy.

Let us allow that Gluck, in his ballet writing, was somewhat too formal for any age; it still remains that Mozart caught every aspect

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of movement in which one should desire, in a dignified way, to move. His work is so full of the right sort of dancing effect that we cannot help fearing that Mr. Tree has made a very definite mistake in not going back to that source of inspiration for the under-current emotion of his piece. When the nobility of Wagner's intense emotionalism is accounted for, when the modernity of Tschaikowsky's thought is realized, there still remains a very large surplus of purely beautiful music that belongs to a generation not our own. Those who sought in the Greek Tablets something of the music which once wrought so much effect upon Athenian audiences had the inspiration of seeking another day for the satisfaction of their musical instincts. (It appears that Plain-song alone can account for their memorial desire.) We, however, in this day, are nearer to the music which so recently filled the ears of our fathers, and it is for this reason that we very determinedly would see the fact accomplished of "The Last of the Dandies" being accompanied by a musical setting which should be worthy of the exquisite grace and action in which Mr. Tree, in his own department of phantasmagoria, dreams a dream of lost memories, and of (to the modern mind) lost desires.

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We return, then, to Handel; his time was, we have said, essentially of Dandy, and he himself realized the Dandy in his *operatic* music as no man has done before or since. Why should not Mr. Tree allow his play to be punctuated, as it were, with such music of Handel's as would embody, even to the most modern generation, the thought of the stately Greek, walking daintily, thinking carefully, always circumscribing his movements within a circle of grace? Perhaps all this may mean nothing to the ordinary man who frequents the Promenade Concerts of to-day; but we, speaking from a standpoint where we find on the English stage an exquisite bit of art in drama, would fain see it played, musically, in a more definite and more feeling spirit than we have been able here to detect. In a word, we come back to Wagnerism, and Mr. Tree, we are sure, will accept the sentence as a compliment; exquisite art should be surrounded by exquisite music, and Her Majesty's Theatre at the present moment, if it may claim exquisite dramatic art, cannot claim exquisite art of the finest music.

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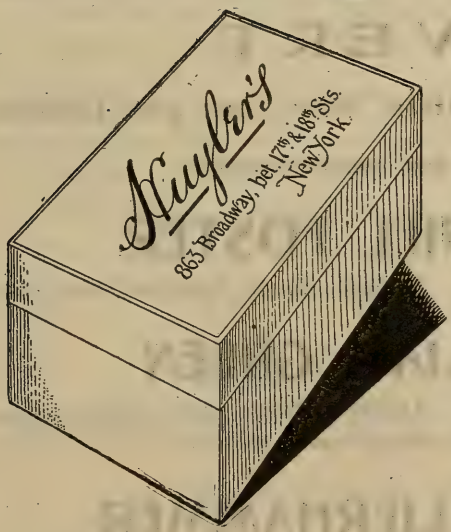

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(From the *Pall Mall Gazette.*)

It is a vastly curious thing to note how, in many repeated instances, the very highest musical gifts have been united to a strong sense of religion—if not precisely to definite forms of religion, at all events to some essential spirituality. We say "in many repeated instances," for of course there are exceptions; nevertheless, there seems to be some sort of affinity between the musical temperament and the necessarily somewhat vaguely, if over-poweringly, felt needs of the spirit. You find it historically in the greatest composers.

Take Bach, for example. His one ambition was to express through his magnificent music thoughts and emotions of so purely spiritual a nature that they often "lie too deep for tears." Very near to the high-water mark of such an ambition he came when he wrote the melody, "I would beside my Lord." We have touched upon that instance before; but, as a present example, it is so apt that we are constrained

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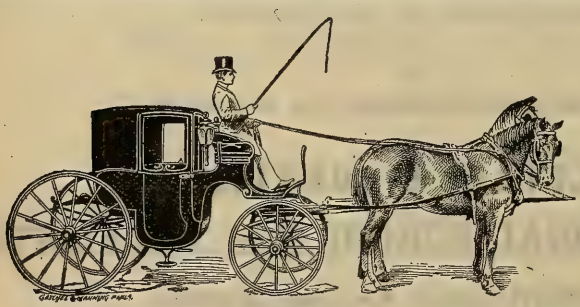
to make it serve its turn once more. Then there are the Cantatas, the great choruses of the Matthew Passion, the divine melodies set here and there, "like captain jewels in the carcanet"—all informed by the same emotion, all inflamed by the same inspiration, all lit up by the same interior enthusiasm—as on a dark night one has seen, from outside, the windows of, say, Cologne Cathedral, gleaming fierily, but softly, across the blackness of the Rhine. This was, indeed, one of the great musicians who, as we began by suggesting, went naturally at times to the paths and roads of spiritual expression for the fulfilment of their great personalities.

Handel, again, was constrained into the same ways. His outlook was, of course, more worldly than was that of Bach. He had largely associated himself with opera; he had lived the life of a man of the world—he had felt the world's passions and the world's ambitions most keenly; he had travelled, he had pitted himself in unmistakable rivalry against all the great musicians of his time. One may make a miniature of him; tender in an almost aggressive way; aggressive as if his were the flaming sword that guarded the road to the Eden of music; "commandeering," far beyond the permission of a modern conscience, and still at the same time most nobly spiritual—the true point of these words—so that he could write such a melody as "Thou shalt Bring Them in," such a dramatic scena as "Total Eclipse," such a pictorial



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chorus as "He sent a Thick Darkness," such a tune of the soul as "Lascia ch' io pianga."

Take Mozart again. There are parts of "Zauberflöte" so exquisitely separate from the things that are of the world that you feel the composer here to have, as it were, entered upon a course of absolute self-denial in spirit. There are certain pages in "Così fan Tutte" which touch the same ideal. Mozart, indeed, even in his gayest and (in the most innocent sense of the word) in his most wanton moods was always trending towards the unseen, the mystic, the world that lies just upon the other side of the line of our most intimate dreams. Whatever the gayety of his life, he always had a quiet and a grave face for the momentous issues of that life—issues how momentous, but, as this divine Master made clear in his music, how pathetically uncertain, how dimly understood!

One leaps ahead to absolutely modern times to find that the same law prevails in the great musicians of these later days. Take, as a prominent example, Mr. Elgar. There is news of his new work, "The

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Apostles," briefly dealt with in the *Musical Times*. Mr. Elgar is, without any question, the most spiritual, the most thoughtful musician of modern times. Richard Strauss has his own magnificent gifts; but for these assigned qualities Mr. Elgar reigns at present supreme. He is the chief modern instance of the quality with which we concerned ourselves in the beginning of these notes. He is remote from anything that is even to be suspected, from the most distant point of view, of being cheap. In "The Apostles," the libretto of which he has chosen for himself, he deals with the details of his subject both before and after the Passion. It is a subject which, we have reason to think, Mr. Elgar has been inclined to treat in no conventional way. He brings, in this monumental work, the history of the Apostles down to their dispersal to preach, leaving what may be called his heroes at the edge of their conquest of the Western world. Once more we return to that point from which we started,—that you can nearly always find in the writings of the genuine musical genius some touch of the spiritual, if not its essence. The links that run in a sure chain from Bach to Elgar are most certainly forged in a common spirit of workmanship, and in these two instances the touch is essential. In these notes we have often inadvertently turned to Elgar as an example; but, seriously, we put these two great exponents of this overwhelming truth very near together in the hierarchy of musical achievement.

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SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832-33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, Nov. 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played Feb. 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a first symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (Jan. 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were piano pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote Symphony No. 1, in B-flat; Overture, Scherzo, and Finale

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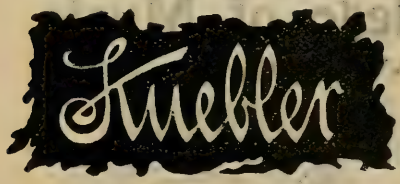
(Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck Sept. 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (Nov. 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets I should like to have sounded as though from above



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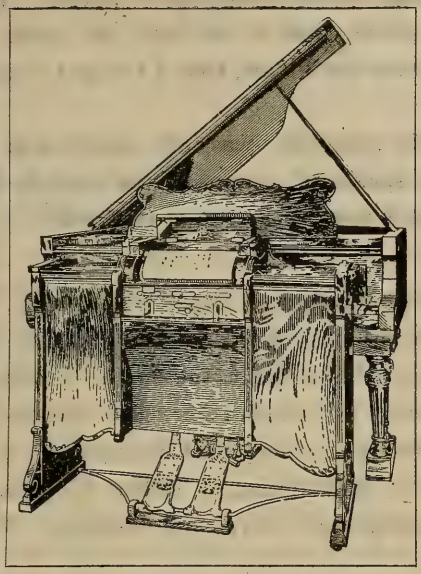

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on high, like unto an awakening call; then I should like to have read between the lines in the rest of the introduction, how it begins to grow green everywhere, how a butterfly takes wing; and, in the Allegro, how little by little all things come that pertain in any way to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

***

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger,* and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

* Adolph Böttger was born at Leipsic in 1815. He died Nov. 16, 1870. He achieved a reputation during the early forties as a poet; but he was best known as a translator of English poetry, and his version of Byron's poems in the metre of the original was a true *tour de force*.

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Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen in's Gesicht,
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

I am indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic,

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as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, '*Im Thale blüht der Frühling auf!*' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of Spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony," the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's '*Ich hör' ein Vöglein locken,*' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library."

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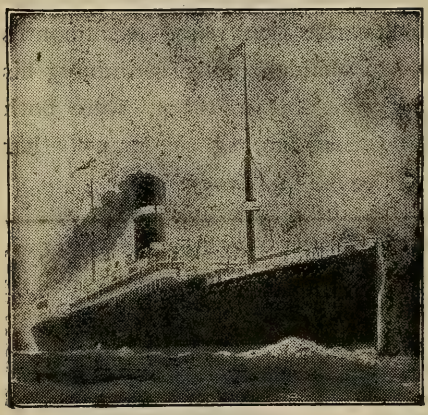
It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

***

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Gewandhaus at Leipsic, March 31, 1841.

The first performance in England was at a Philharmonic concert, London, June 5, 1854. The critics were fierce in condemnation. Schumann's Overture, Scherzo, and Finale had been played there April 4 of the same year, and Chorley wrote in the *Athenæum:* "Young Germany is in a fever which, should it last, will superinduce an epilepsy



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fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat, described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's, long enough to reach its knees—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real

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mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

***

The first performance in Boston was by the Musical Fund Society, Mr. Suck conductor, Jan. 15, 1853. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise" Symphony, and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it

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possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, Jan. 22, 1853. He referred to the inadequate interpretation, to the various opinions of the hearers, and then said: "Still an imposing, although now and then obscured outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

***

Fragments of the symphony were played under Pasdeloup in Paris, Jan. 19, 1862, and the whole work was performed at a Conservatory concert, Dec. 15, 1867. Audience and professional critics were "ravished by the beauty of the music." In Vienna the symphony led by Schumann, Jan. 1, 1847, fell flat. Not till 1861 did the Viennese public begin to find some beauty in the work.

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, Nov. 15, 1884, Nov. 13, 1886, Nov. 3, 1888; Mr. Nikisch, March 8, 1890, Jan. 31, 1891, April 16, 1892, Jan. 28, 1893; Mr. Paur, Nov. 25, 1893, Dec. 7, 1895, Oct. 23, 1897; Mr. Gericke, Oct. 14, 1899, Jan. 4, 1902.

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HENSELT . Concerto in F minor, for Pianoforte and Orchestra, Op. 16
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I. Andante un poco maestoso: Allegretto molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace.
Trio I.: Molto più vivace.
Trio II.
IV. Allegro animato e grazioso.

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B20

Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832-33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, Nov. 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played Feb. 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a first symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (Jan. 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were piano pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck Sept. 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches)

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which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (Nov. 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets I should like to have sounded as though from above on high, like unto an awakening call; then I should like to have read between the lines in the rest of the introduction, how it begins to grow green everywhere, how a butterfly takes wing; and, in the Allegro, how little by little all things come that pertain in any way to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

***

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger,* and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

* Adolph Böttger was born at Leipsic in 1815. He died Nov. 16, 1870. He achieved a reputation during the early forties as a poet; but he was best known as a translator of English poetry, and his version of Byron's poems in the metre of the original was a true *tour de force*.

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Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen in's Gesicht,
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

I am indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, '*Im Thale blüht der Frühling auf!*' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of Spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony," the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his

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musical setting of Böttger's '*Ich hör' ein Vöglein locken,*' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library."

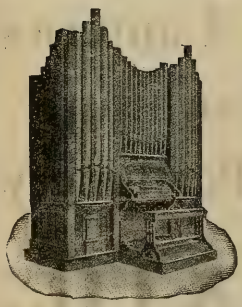
***

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

***

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Gewandhaus at Leipsic, March 31, 1841.

The first performance in England was at a Philharmonic concert, London, June 5, 1854. The critics were fierce in condemnation. Schumann's Overture, Scherzo, and Finale had been played there April 4 of the same year, and Chorley wrote in the *Athenæum:* "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat, described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed,



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and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's, long enough to reach its knees—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

***

The first performance in Boston was by the Musical Fund Society, Mr. Suck conductor, Jan. 15, 1853. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise" Symphony, and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, Jan. 22, 1853. He referred to the inadequate interpretation, to the various opinions of the hearers, and then said: "Still an imposing, although now and then obscured outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

***

Fragments of the symphony were played under Pasdeloup in Paris, Jan. 19, 1862, and the whole work was performed at a Conservatory concert, Dec. 15, 1867. Audience and professional critics were "ravished by the beauty of the music." In Vienna the symphony led by Schumann, Jan. 1, 1847, fell flat. Not till 1861 did the Viennese public begin to find some beauty in the work.

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, Nov. 15, 1884, Nov. 13, 1886, Nov. 3, 1888; Mr. Nikisch, March 8, 1890, Jan. 31, 1891, April 16, 1892, Jan. 28, 1893; Mr. Paur, Nov. 25, 1893, Dec. 7, 1895, Oct. 23, 1897; Mr. Gericke, Oct. 14, 1899, Jan. 4, 1902.

CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OP. 23.

PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of $30 a month.) In November of 1874 he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on Feb. 9, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of 6,000 roubles anuually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, Jan 21, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed

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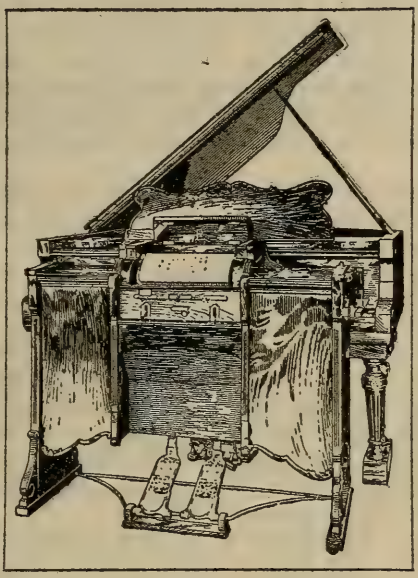

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him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how I can talk about details when I dislike your composition as a whole?' But I kept my temper, and played the concerto through. Again silence.

" 'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he

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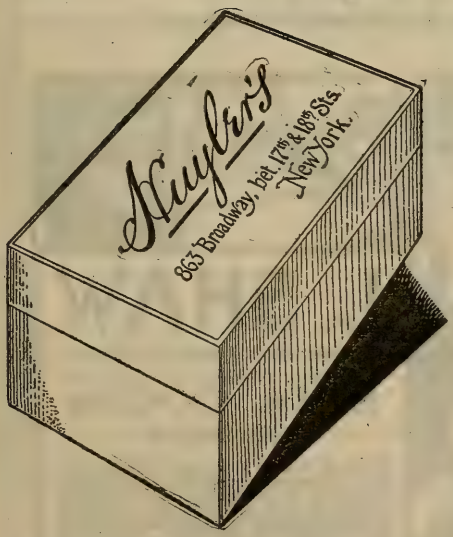

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waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily had believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behaviour: I fe t myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing-up that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible,

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pointed out many passages which needed thorough revision, and added that he would play the concerto in public, if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874–75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in Music

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Hall, Oct. 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

PART I.

Overture, "Jessonda" . . . . . *Spohr*

ORCHESTRA.

Grand Concerto (Op. 23) in B-flat (*sic*) . . . . . *Tschaikowski*

(Piano and orchestra.)

HANS VON BÜLOW.

PART II.

onata quasi Fantasia (Moonlight Sonata) . . . . . *Beethoven*

HANS VON BÜLOW.

Overture, "Prometheus" . . . . . *Beethoven*

ORCHESTRA.

Grand Fantaisie (Op. 15) in C major . . . . . *Schubert*

(Arranged for piano and orchestra by LISZT.)

HANS VON BÜLOW.

Wedding March . . . . . *Mendelssohn*

ORCHESTRA.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the matinée October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at the Boston Symphony Concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph.

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the fate of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested

in the younger Russians, and, as conductor of the Meiningen orchestra this "Achilles of propagandists" gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, Jan. 20, 1885.

Nor was ingratitude a characteristic of Tschaikowsky, who was in turn one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, Nov. 1, 1875. The first performance in Moscow was Nov. 21, 1875, when Serge Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Tschaikowski tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,† and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary,"‡

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played here by the Boston Symphony Orchestra.

† Tschaikowsky wrote from Brailow to Mrs. von Meck (May 9, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto." Tschaikowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*.

‡ The air is first heard with the words: —

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishing the parents great joy.

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The first movement begins with a long introduction, Andante non troppo e molto mae toso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition

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by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and strings.

VARIATIONS ON AN ORIGINAL THEME, OP. 36 . . EDWARD ELGAR.
(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

These Variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. They have since been played in cities of Germany, Italy, and the Netherlands. They were performed by the Chicago orchestra, Mr. Thomas conductor, at Chicago, Jan. 4 and March 22, 1902.

The score, which includes a theme and fourteen variations, is dedicated by the composer to his "friends pictured within." Mr. Elgar himself said: "It is true that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The Variations should stand simply as a 'piece' of music. The Enigma* I will not explain—its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played. . . . So the principal Theme never appears, even as in some late dramas,—*e.g.*, Maeterlinck's 'L'Intruse' and 'Les Sept Princesses': the chief character is never on the stage."†

*Verdi wrote four wondrously beautiful Ave Marias, harmonizations of a "Scala Enigmatica," for four voices, in 1898.

† The non-appearance of the wanton and baleful girl of Arles in Alphonse Daudet's "L'Arlésienne" is a still more striking instance.

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There have been similar attempts at portraiture in music, as in pianoforte pieces by Schumann; in the pianoforte trio by Tschaikowsky, who endeavored to depict in the variations personal characteristics of Nicholas Rubinstein; in the orchestral variations in which Hans Koessler attempted to show the mental and physical characteristics of Brahms; and Pierre de Bréville, in "Portraits des Musiciens" for pianoforte, painted in tones Fauré, d'Indy, Chausson, César Franck.

Mr. Elgar's work is scored for 2 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, snare-drum, bass drum, triangle, cymbals, organ (*ad lib.*), and strings.

The theme, or the "Enigma," is an Andante, G minor, 4-4, of a melancholy nature, with a halting and sighing melody. A few measures of musical notation would show more clearly the nature of the following variations than any verbal description, however graphic.

VARIATIONS.

I. "C. A. E." L' istesso tempo, G minor, major close.

II. "H. D. S.-P." In G minor, Allegro, 3-8.

III. "R. B. T." In G major, Allegretto, 3-8.

IV. "W. M. B." A spirited movement, Allegro di molto, G minor, 3-4, end in G major.

V. "R. P. A." Moderato, C minor, 12-8 (4-4). A counter-melody is developed against the theme (bassoons, 'cellos, and double-basses), first above the theme and then below it.

VI. "Ysobel." Andantino, C major, 3-2.

VII. "Troyte." Presto, C major, 1.

VIII. "W. N." Allegretto, G major, 6-8.

IX. This and the next variation are in strong contrast to each other and to the preceding variations. "Nimrod," in E-flat major, Moderato, 3-4, first for strings, with divided violas and 'cellos, and then with entrance of wind instruments, is of thoughtful and quasi-heroic character.

X. "Dorabella—Intermezzo," Allegretto, G major, 3-4, is a sparkling and vivacious movement.

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XI. "G. R. S." Allegro di molto, G minor, 2-2. An English reviewer says of this variation: "The furious pedalling in the basses seems to confirm our suspicion that this is the 'picture' of a well-known Cathedral organist."

XII. "B. G. N." Andante, G minor, 4-4, a violoncello melody.

XIII. "* * *—Romanza." Moderato, G major, 3-4. "Above a gentle murmur," says the English reviewer just quoted, "as that of the distant sea, the opening phrase of the 'prosperous journey' theme from Mendelssohn's 'Meeresstille und glückliche Fahrt' overture is given as a quotation by the clarinet and treated."

XIV. "E. D. U.—Finale." Allegro, G major, with an Introduction. There are various modifications of tempo, and the final section is a presto. The organ part was added after the first performance. "The Finale is an elaborate movement, starting *pp*, but soon developing strength and brilliancy in a richly scored march-like strain, with which anon the *ritmo di tre* of Variation IX., 'Nimrod' (but in augmentation), is combined in a grandiose and triumphant passage, which virtually forms the climax of the work." There is also a reminiscence of the opening strain of Variation I., *ppp*.

***

Edward William Elgar is of a musical family. His father was a violinist and organist, as well as business man; his uncle was a viola player and organist, his brother is an oboe player and conductor. Elgar as a boy played the organ and piano. Poverty prevented him from studying in Germany. He entered a lawyer's office, where he read chiefly that which was not law. He played the violin and bassoon, he appeared as solo violinist in the regions about Worcester, and he led the small orchestra of the Worcester Glee Club. In 1877 he went to London, where he studied for a short time the violin under Pollitzer. In 1879 he became bandmaster at the County Lunatic Asylum, and held the position for five years. It should be added that the band was composed of attendants, not patients. The band was thus constituted: flute, clarinet, cornets (first and second), euphonium, bombardon, double-bass, violins (first and second), piano (with occasional additions); and for this set of instruments he wrote quadrilles and polkas, for which he received five shillings a set. He wrote accom-

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paniments for negro minstrel songs at the rate of eighteen pence an arrangement. He also taught the violin at the Worcester College for the Blind Sons of Gentlemen. In 1878 he played second violin at a Worcester Festival, and in 1883, when he was a member of Stockley's orchestra, his "Intermezzo" was performed at Birmingham. In 1882 he visited Leipsic to hear music, and that year he became conductor of the Worcester Amateur Instrumental Society. In 1885 he succeeded his father as organist at Worcester, and resigned the position in 1889. After his marriage in that year with the daughter of Major-General Sir Henry Gee Roberts, he tried to live in London, but no one would accept his compositions. He gave up the fight in 1891, and since then he has lived at Malvern, where he has devoted himself to composition. His only active work is that done as conductor of the Worcestershire Philharmonic Society. With the exception of the few violin lessons in London, he is self-taught. He is a lover of books and nature. At one time his hobby was flying kites, but that gave way to golf and the bicycle.

His chief works are as follows:—

Stage Music: Incidental music to "Diarmid and Grania," play in three acts by George Moore and W. B. Yeats (Dublin, Oct. 21, 1901).

Cantatas: "The Black Knight," Op. 25 (Worcester, 1893); "Scenes from the Bavarian Highlands," chorus and orchestra, Op. 27 (Worcester, 1896); "Scenes from the Saga of King Olaf," Op. 30 (Hanley, 1896); "The Banner of St. George," Op. 33 (the Diamond Jubilee, 1897); "Caractacus," Op. 35 (Leeds, 1899).

Sacred Works: "Lux Christi," Op. 29 (Worcester, 1896); Te Deum and Benedictus in F, Op. 34, for chorus, orchestra, and organ (Hereford, 1897); "The Dream of Gerontius," Op. 38 (Birmingham, 1900); "The Apostles" (Birmingham, Oct. 14, 1903); Litanies and other church music.

Orchestral: Concert overture, "Froissart," Op. 19 (Worcester, 1890); three pieces, Op. 10, Mazurka, Sérénade Mauresque, and Contrasts (the Gavotte, A.D. 1700 and 1900, Chanson de Nuit and Chanson de Matin); Imperial March, Op. 32 (Diamond Jubilee, 1897); Variations on an original theme (in the variations he sketched portraits

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of his friends), Op. 36 (London, Richter Concert, June 19, 1899); two marches, "Pomp" and "Circumstance" (1901); Coronation March (1902).

VOCAL: Spanish Serenade for chorus and orchestra, Op. 23; "Sea Pictures," for contralto and orchestra, Op. 37 (Clara Butt at Norwich Music Festival, 1899); part-songs of various kinds, etc.

Mr. Elgar has also written a sonata for the organ (composed for the visit of American musicians to Worcester Cathedral in July, 1895), pieces for violin and piano, piano solo, organ voluntaries, pieces for military band, etc.

PRELUDE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I hope at least to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The programme was as follows:—

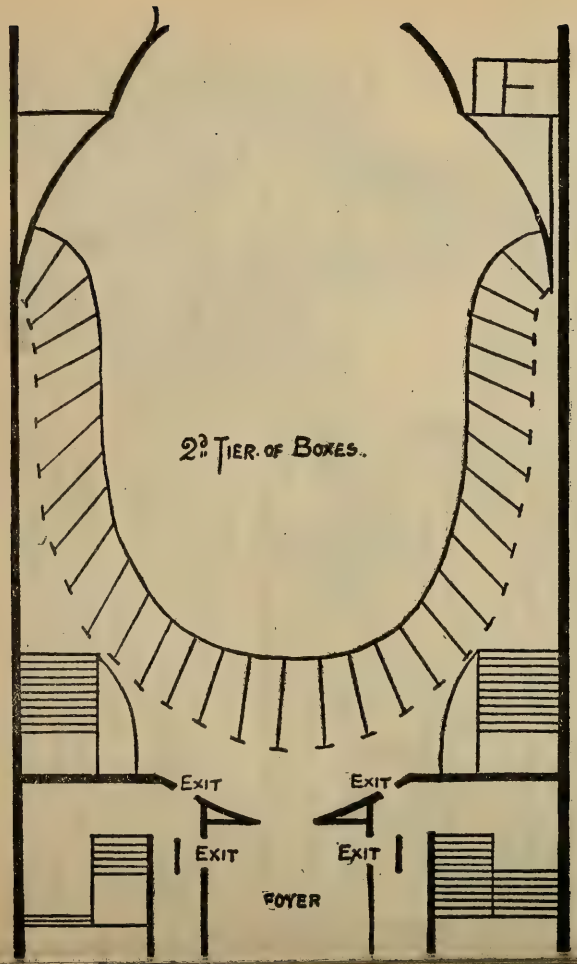
PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . *Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra, *Weissheimer*
Sung by Mr. RÜBSAMEN.
Concerto in A major (No. 2) for Piano . . . . . *Liszt*
Mr. V. BÜLOW.
"O lieb 'so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra, *Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . *Weissheimer*
Chorus, "Trocknet nicht" . . . . . *Weissheimer*
Chorus, "Frühlingslied" . . . . . *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.
Overture to the opera "Tannhäuser" . . . . . *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer,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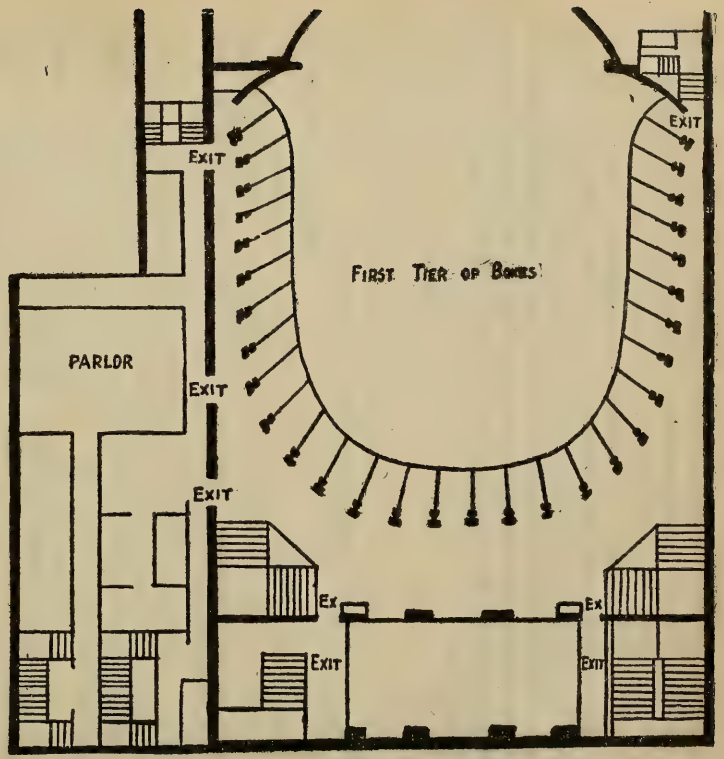
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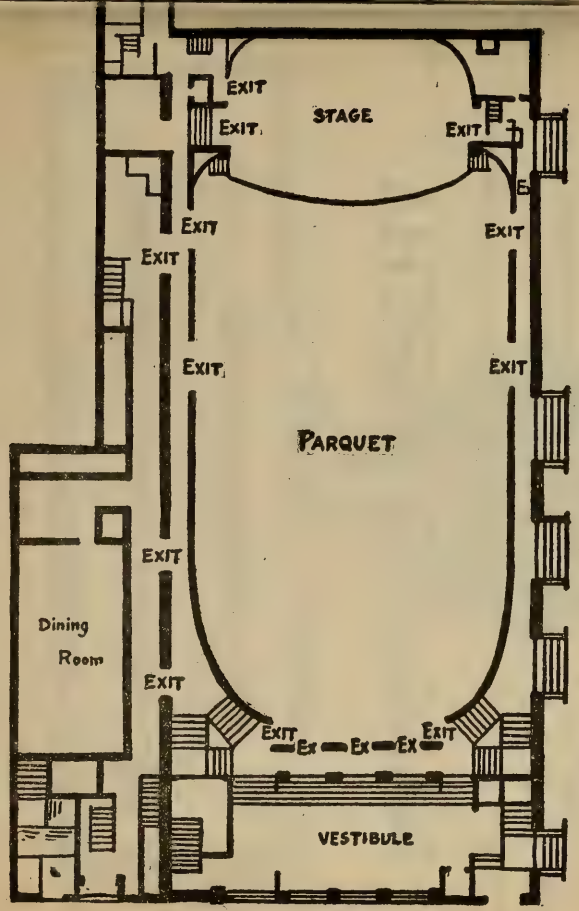
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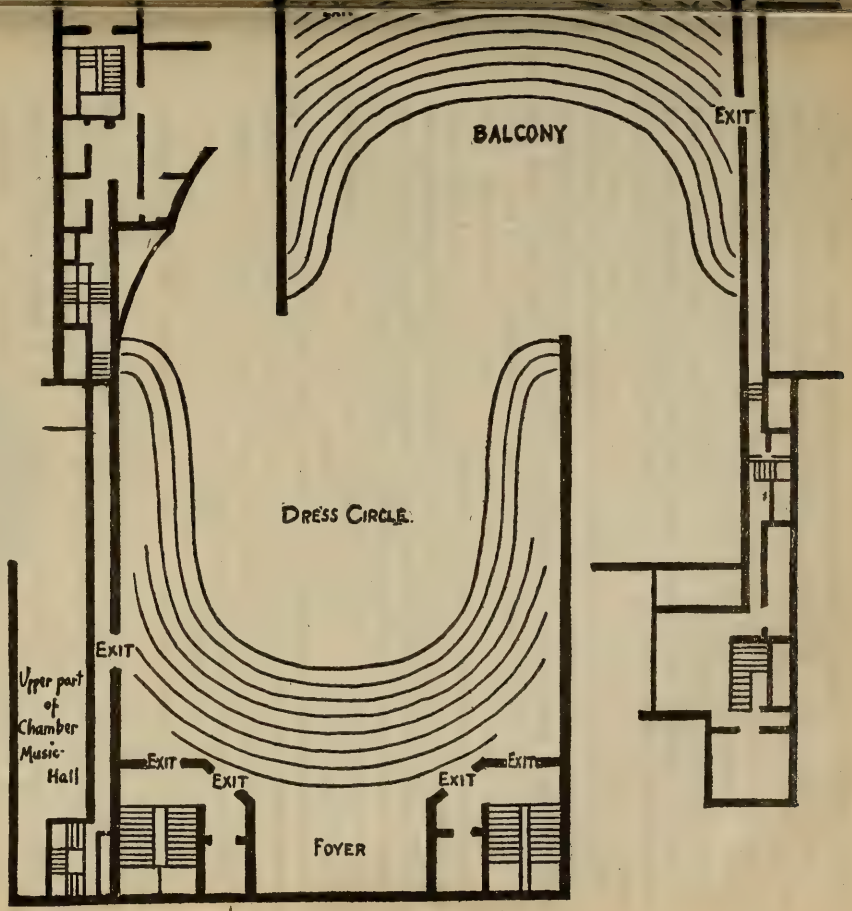
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Oct. 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862; Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

***

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together:—

1. An initial period, Moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

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3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie.* Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of a wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.† This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There

* Compare Elgar's theme of "London Citizenship," in the "Cockaigne" overture.— Ed.

† See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended me'ody,—the theme that characterizes in general the love o Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an Allegretto. The oboe, in staccato notes, traces in double d minution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous ep sode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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Symphony in A major, No. 7.
Symphony No. 8, in F major.

BRAHMS

Symphony No. 2, in D major.
Academic Overture, Op. 80.

D'ALBERT . . . Overture to the Opera, "The Improvisatore"
(First time.)

DOHNÁNYI . . . . . Symphony in D minor
(First time.)

ELGAR . . . . . Variations on an Original Theme

CÉSAR FRANCK . . . Symphonic Poem, "The Wild Huntsman"

HANDEL, Scena, "Sweet bird that shun'st the noise of folly," from "L' Allegro, il Penseroso, ed il Moderato"
(Flute obbligato by Mr. A. MAQUARRE.)
MME. MELBA

HENSELT . Concerto in F minor, for Pianoforte and Orchestra, Op. 16
MR. F. BUSONI

LOEFFLER, "The Death of Tintagiles," Symphonic Poem after the Drama by Maurice Maeterlinck
(The viole d'amour is played by the composer.)

MENDELSSOHN

Concerto in E minor, for Violin, Op. 64. MR. E. FERNANDEZ–ARBOS
Overture to "Midsummer Night's Dream."

MOZART . . . . . Aria, "Zeffiretti," from "Idomeneus"
MME. MELBA

SCHUMANN . . . . . Symphony in B-flat, No. 1, Op. 38

SMETANA . . . . . Overture to the Opera, "The Sold Bride"

RICHARD STRAUSS, "Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35
(Violoncello Solo, MR. KRASSELT.) (First time.)

TSCHAIKOWSKY . Concerto for Pianoforte, No. 1, in B flat minor, Op. 23
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Mozart	Symphony No. 3
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Strube	Fantastic Overture
Chabrier	Overture to "Gwendoline"

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PROGRAMME.

Mozart . . . . . Symphony in E-flat major (K. 543)

I. Adagio. Allegro.
II. Andante.
III. Minuetto.
IV. Finale: Allegro.

Elgar . . . "Sea Pictures": Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37

a. "In Haven."
b. "Where Corals lie."
c. "The Swimmer."

Beethoven . . . . . Overture to "Coriolanus"

Gustav Strube . . . . . Fantastic Overture

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Brahms . . . . . Songs with Pianoforte

(*a*) "Willst du, dass ich geh?"
(*b*) "Geheimniss."
(*c*) "Meine Liebe ist grün."

Chabrier . . . . Overture to the Opera "Gwendoline"

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Miss MURIEL FOSTER.

The Pianoforte is a Steinway.

There will be an intermission of ten minutes after the Elgar selection.

Symphony in E-flat (K. 543) . . . Wolfgang Amadeus Mozart.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale, August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died Nov. 15, 1787, and thus resigned his position with salary of 2,000 florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to 800 florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should

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be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection o Mozart's letters, edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the three famous symphonies was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him 800 florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or in-

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deed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." Mozart wrote for these dances, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to repeat the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on Dec. 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

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As Mr. John F. Runciman well says, though with characteristic extravagance: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

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Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at 6,000 florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter."

The two symphonies played at Leipsic were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in

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purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for 1 flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

"SEA PICTURES," THREE SONGS FROM A CYCLE OF FIVE FOR CONTRALTO AND ORCHESTRA, OP. 37 . . . . . EDWARD ELGAR.

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

These songs were written for Clara Butt,* and were first sung by her at the Norwich Festival of 1899 (October 5).

* Clara Butt sang in Boston at a Symphony Concert, Oct. 28, 1809, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, Dec. 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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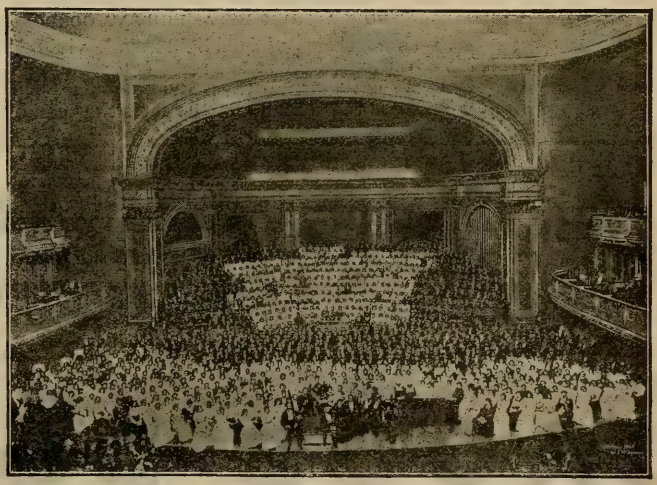

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(a) IN HAVEN (CAPRI).

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.
Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

(b) WHERE CORALS LIE.

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
And see the land where corals lie.

(c) THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.

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Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
  On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
  And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
  They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
  God surely loved us a little then.

The skies were fairer and shores were firmer—
  The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur
  Sheen of silver and glamour of gold.

. . . . . .

So, girt with tempest and wing'd with thunder
  And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
  The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
  That strikes through his stormy winding-sheet.

O brave white horses! you gather and gallop,
  The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
  In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
  Where no light wearies and no life wanes.

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OVERTURE TO "CORIOLANUS," OP. 62 . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parenthesis are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dediée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C, the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the 'cello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin was produced Nov. 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterward revived with Lange as the hero until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed,—the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allegemeine Musik Zeitung* wrote: "According to the inscription, the overture was intended for Collin's 'Coriolanus.' "

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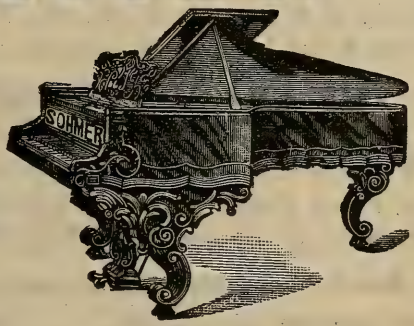

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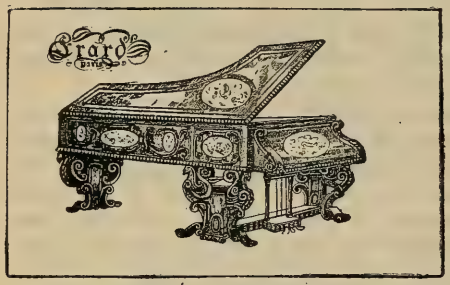

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Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a foot-note: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

But Beethoven knew Coriolanus as presented by Plutarch as well as by Shakespeare and von Collin; one might say that the character of Coriolanus was in certain ways sympathetic to him; and some may wonder at Thayer's dissatisfaction. Wagner had no thought of von Collin, when he wrote:—

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by

---

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the musician's motives, identical in inmost essence with the motives at work in those characters." (Englished by W. Ashton Ellis.)

***

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4-4 as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

***

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillipps, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau were the soloists.

***

The late Hugo Wolf insisted in one of his contributions to the Vienna press that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic look-

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ing-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing." (See Ernst Decsey's 'Hugo Wolf," vol. i., p. 84. Leipsic and Berlin, 1903.)

***

CORIOLANUS MUSIC.

Overture and incidental music to Shakespeare's tragedy by Friedrich Ludwig Seidel, Oct. 6, 1811, at the Royal National Theatre, Berlin.

Incidental music by Sir A. C. Mackenzie for Sir Henry Irving's revival of the tragedy at the Lyceum, London, in April, 1901.

Operas: by Perti (Venice, 1683), Pollarolo (Venice, 1698), Cavalli (Parma, 1669), Cattani (Pisa, about 1700), Caldara (Vienna, 1717), Ariosti (London, 1723), Treu (Breslau, about 1726), Jomelli (Rome, 1744), Pulli (1745), Graun (Berlin, 1750), Lavigna (Parma, 1806), Niccolini (Milan, 1809), Radicati (about 1810).

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This overture, composed in May, 1903, and dedicated to Mr. Wilhelm Gericke, is scored for 3 flutes (one interchangeable with piccolo),

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The Introduction begins Allegro, A minor. The motive of this introduction is found in the thematic material of the main body of the work. There is an andante section. A trumpet hints at the chief theme of the overture; clarinet solo.

The main body of the overture opens in A minor, allegro molto. The chief theme is announced by violins in octaves, 'cellos, flute, and oboe. The Introduction theme is brought in by the string basses and bassoons, and there is development. After a cymbal roll and trumpet call, the main theme appears in the 'cellos, and there is extended development to a stormy climax. There is a horn and trumpet fanfare. Molto tranquillo, F major; the second theme is sung by the oboe, supported by wood-wind instruments and with figuration in the 'cellos. The violins continue the theme, and the solo violin brings the end of this section. Quasi Allegretto, scherzando, E major; flutes and clarinets introduce an additional subject, and a fresh motive appears in A-flat minor (English horn, clarinet, bassoon), but with the scherzando accompaniment. There are interruptions by the Introduction theme in the basses. There is a modulation to A major, and there is a striking passage for trumpets. The second part of the second theme is introduced, rhythmically changed. The free fantasia is of an extremely modern nature. In the recapitualtion there is due respect shown orthodox form. The first theme is repeated in the basses; the second theme is given to horn and oboe; and there is a coda, which ends in A major.

***

Mr. Strube was born at Ballenstedt, a little town in Anhalt, not far from Halberstadt. His father was town musician in his native place, and he was Gustav's first teacher. The son studied afterwards four years at the Leipsic Conservatory,—the violin under Brodsky, the pianoforte under Keckendorf, and composition under Reinecke and Jadassohn. Mr. Strube then went to Mannheim and taught at the Con-

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SCHUBERT

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(*b*) "Erlkönig." MME. GADSKI

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servatory. He came to the United States in 1891, and since then has been one of the first violins in the Boston Symphony Orchestra. His chief works are as follows: Suite for violin and pianoforte; overture, 'The Maid of Orleans," Op. 8,** Boston Symphony Orchestra, Feb. 16, 1895; Symphony in C minor, Op. 11, B. S. O., April 4, 1896; Violin Concerto, Op. 13,** Worcester (Mass.) Festival, Mr. Kneisel violinist, Sept. 22, 1897, Boston,* B. S. O., Mr. Kneisel violinist, Dec. 11, 1897; Overture for trumpets, horns, trombones, tuba, kettledrums,** Apollo Club, Boston, Jan. 27, 1898; Rhapsody for orchestra, Op. 17,** B. S. O., April 20, 1901; Hymn to Eros,** Jan. 25, 1903, concert in Boston for the Germanic Museum. Mr. Strube's latest work is the monologue of Goethe's Iphigenia for mezzo-soprano and orchestra.

* * An asterisk denotes a first performance in Boston. A double asterisk denotes a first performance.

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The opera was produced at the Monnaie, Brussels, April 10, 1886, with Mme. Thuringer as Gwendoline, Bérardi as Harald, Engel as Armel. It was performed at Carlsruhe (1889), at Munich (1890), and even at Lyons before it was produced in Paris at the Opéra, Dec. 27, 1893, with Miss Berthet (Lucy Adeline Marie Bertrand), Renaud, and Vaguet as the chief singers.

The Prelude to act ii. was played in Boston at Symphony Concerts, Oct. 13, 1894, and Jan. 29, 1898. The overture was played here for the first time, Oct. 24, 1896.

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of each act. They are symphonic poems: the overture might be entitled "Harald"; the prelude to act ii., "Gwendoline."

***

The argument of Mendès's poem is as follows. Long ago on the coast of Britain there lived a petty king whose name was Armel. He had a gentle daughter Gwendoline, a maiden of sixteen years. There was peace in the land. The men fished. The women spun and looked after their homes, and one day, as they were a-gossiping, Gwendoline told a dream: that a Dane had borne her away over the sea. Her companions laughed at her, and as they laughed there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, as Armel refused, Harald would have slain the old man, had not Gwendoline thrown her body as a buckler before her father. Harald was sorely troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars," he wished to be alone with Gwendoline. He asked her name; she told him; and he proclaimed his own in a tempestuous burst, and then he told her solemnly that once in battle, when he was about to be summoned to Walhalla, he saw in the sunlight the Valkyrie with her golden helmet; Gwendoline was also of dazzling beauty, but sweeter and more joyous. Harald helped her gathering flowers; he sat by her spinning-wheel; she hummed a simple ballad; he sang of war, and his voice was as the clash of swords. "Sing my song, Harald," she said, and he was about to sing it when Danes and Saxons entered. Armel consented to his demand for her hand, that there might be peace; but Armel consented with treacherous heart, for it was his plan that the Saxons should butcher their foes at the wedding feast. At the marriage ceremony the old man blessed the couple, and gave secretly a knife to the bride, and he said to her: "If Harald should escape us, you must kill him as he sleeps in your arms." But Gwendoline loved Harald; and, when they were alone, she warned him of o'erhanging danger, and begged him to leave the coast. Lost in love, he would not listen. But suddenly there were shouts and shrieks, and the Danes called to Harald for help.

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Gwendoline put in his hand the knife. One wild embrace, and he left her. The Danes fled in the darkness. Harald, wounded, fought with Arkel and his men. Gwendoline, who had escaped from her chamber, snatched the knife from Harald, stabbed herself, and in the burst of sunlight which announced the apparition of the Valkyrie the husband and wife of a night sang exultingly for the last time the ecstatic theme of Walhalla and of the Valkyrie, the divine promiser of the supreme paradise.

***

The overture is scored for 1 piccolo, 2 flutes, 1 oboe, 1 English horn, 2 clarinets, 1 bass clarinet, 4 horns, 3 bassoons, 2 cornets-à-pistons, 2 trumpets, 3 trombones, 1 bass tuba, kettledrums, bass drum, triangle, cymbals, 2 harps, and strings.

Allegro con fuoco, C minor—C major, 2-2 and 6-4. The first theme is music of the Danish inroad; it ascends in 'cellos and wind instruments against an energetic rhythm of trumpets and violin triplets, and after the first repetition it rises higher each time by a minor third. In the climax another motive associated with the furious Danes is used. A theme expressive of Gwendoline's anxiety concerning Harald's safety (act ii.) appears in the transition to the second theme, but it is drowned in musical Danish reminiscences. The second theme, in D-flat major, is composed chiefly of the motive descriptive of Harald's first vision of the Valkyrie and the thought of Walhalla (English horn, horn, violas, with triplets in the wood-wind). In the free fantasia previously mentioned themes are introduced, and an abbreviated motive from Gwendoline's romance in combination with the beginning of the Walhalla song appears. Other themes and scraps of melody are treated with utmost wildness of rhythm. Finally the Walhalla theme, used as a gigantic *cantus firmus*, leads to an evolution of the Legend motive. There is a hint at the Gwendoline motive. A powerful harp glissando is followed by the cadence that ends the opera.

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We are using "Harmony Simplified" in our harmony classes in the State Normal College. The book is simple, yet direct, explicit, and complete so far as intended, and, together with the choice selections used as illustrations, is altogether commendable. I sincerely recommend it. FREDERIC H. PEASE.

"Harmony Simplified" was duly received. I congratulate you on its general lucidity of statement, remarkable conciseness, its choice illustrations from the best sources, and its handsome typographical dress. It is an excellent manual.

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B29

OVERTURE TO THE OPERA-BALLET "ANACREON," LUIGI CHERUBINI.

(Born at Florence, Sept. 14, 1760; died at Paris, March 15, 1842.)

"Anacréon; ou, l'Amour Fugitif," opera-ballet in two acts, book by "Citoyen" Mendouze, music by "Citoyen" Cherubini, ballet arranged by "Citoyen" Gardel, was produced at the Opéra, Paris, on "le 11 vendémiaire, an XII." (Oct. 4,* 1803). The chief singers were Lays (or Lais), Anacreon; Mme. Branchu, Corinne; Miss Jannard, Vénus; Miss Lacombe, Glycère; Miss Hymm, l'Amour; Miss Chollet, première esclave; Eloy, Bathille; Mme. Gardel, Athanaïs (a dancing and singing character). The chief dancers were Mmes. Gardel, Vestris, Taglioni, Coulon, and "le citoyen" Vestris.

The opera in rehearsal was known as "Anacréon chez lui."

In 1801 Cherubini wrote only four or five vocal pieces of slight importance and an ensemble to be added to "Les Deux Journées" (1800). In 1802 he wrote only a duet and a chorus for an opéra-comique that was not completed. In 1803 he wrote only "Anacréon." Cherubini during these unproductive years was disgusted with the emptiness of art. Late in December, 1800, Napoleon, first Consul, received at the Tuileries deputations from societies and public institutions. Napoleon said in the course of a conversation with the composer: "I am very fond of Paisiello's music; it is gentle, peaceful. You have great talent, but your accompaniments are too loud." Cherubini answered: "Citizen Consul, I have conformed to the taste of the French." Napoleon persisted: "Your music is too loud; let us talk of Paisiello's, which lulls me gently." "I understand," answered Cherubini: "you prefer music that does not prevent you from dreaming of affairs of state." Napoleon did not soon forgive the answer, and Cherubini felt himself put aside as a mediocre person. He devoted his spare time to raising flowers, and, like Méhul a few years later, he found consolation in horticulture.

The libretto of "Anacréon" was based on an ode of the Greek poet concerning the perfidy of the god Eros, an ode familiar to Frenchmen

* This date is given by de Lajarte, librarian of the Opéra archives. The date October 5 is preferred by Gustav Chouquet. Even the year of the performance is "1804" according to "Annales Dramatiques" (Paris, 1808, vol. i.). It is said by some that Aignan assisted Mendouze in the libretto.

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through the translation by La Fontaine. The libretto was condemned as intolerably stupid, yet certain scenes provoked wild gayety, as when Anacreon, wishing drink, addressed his favorite odalisque as "Esclave intéressante." The laughter was loud and long; the actor was unable for some time to continue. The dissatisfaction of the audience found vent at last in hissing; and it is said that "Anacréon" was the first opera hissed at this theatre. Yet the air of Corinne, "Jeunes filles au regard doux"; the quartet, "De nos cœurs purs"; the trio, "Dans ma verte et belle jeunesse"; the storm scene and the overture,—were admired at the time; and the overture and the air of Corinne have lived. "4th of October, 1803," exclaimed Castil-Blaze in 1855; "remember that date; it is the last good, beautiful, complete overture that we shall have to notice in the course of this history [of the Opéra]. Since then one has made at our Opéra, for our Opéra, only honorable or unfortunate attempts in this direction. Several, certain of failure, have decided to blind their operas by giving them without an overture."

As the story goes, Cherubini ascribed the failure of "Anacréon" to the "infernal claque against the Conservatory," and replied to some one who gave him friendly advice: "I write everything as I choose or not at all."

This overture was the first piece on the first programme of the Philharmonic Society of London, March 8, 1813. It has been stated that the audience was so pleased by it that it wished to hear it three times in succession, but the story is not told in George Hogarth's "The Philharmonic Society of London" (London, 1862). Cherubini visited London in 1815, and at the third concert he conducted his "Anacreon" overture and at the subsequent concert a manuscript overture composed by him expressly for the society.

The first performance of the "Anacréon" overture in Boston was by the Harvard Musical Association, Feb. 8, 1866. The overture to "Les Deux Journées" ("The Water-carrier") was performed as early as Jan. 15, 1842, at a concert of the Boston Academy of Music. The overture to "Medea" was first played here Dec. 22, 1855 (Philharmonic concert); the overture to "Les Abencérrages," Jan. 18, 1867 (Harvard Musical Association); the overture to "Faniska," Dec. 1, 1870 (Har-

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vard Musical Association); the overture to "Lodoiska," March 21, 1872 (Harvard Musical Association).

The overture to "Anacreon" was played in New York as early as Nov. 22, 1845, at a concert of the Philharmonic Society.

***

The overture is scored for 2 flutes (of which the second is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums, and strings.

It begins with a slow introduction, Largo assai, in D major, 2-2. A short idyllic passage, horns alternating with oboe, flute, clarinet, and bassoon, follows the stately opening chords of the full orchestra. The main body of the overture, Allegro, D major, 4-4, begins pianissimo with 'cellos and double-basses. The second violins introduce a motive of one measure, which goes through the whole overture. The chief theme (first violins) is built from this. There is no second theme, there is no conclusion theme; there is this one motive with one or two subsidiaries. In the repetition the 'cellos take the part of the second violins, which in turn take that of the first violins. The first violins have a counter-melody, while low D is sounded continually by the double-basses. A crescendo leads to a climax in A major. The chief theme now appears in the basses, while the violins play a figure in thirty-second notes corresponding to the opening bass figure. The first violins sink towards E major, but instead of a secondary theme the opening figure reappears. There is a change in mood, and after a passage in F major, analogous to the preceding passage in A major, the opening figure follows in D major. A more passionate section in B-flat major,

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and the first violins lead toward A major and a repetition of the first horn-passage. There is a short fugato, with a theme in counterpoint with horn chords. A new subsidiary enters, at first piano for wood-wind and horns. There is a crescendo and then the chief theme re-appears. In the approach to the coda there is a passing sombre mood, as at the beginning; but the stretta is brilliant.

"Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37 . . . . . Edward Elgar.

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

These songs were written for Clara Butt,* and were first sung by her at the Norwich Festival of 1899 (October 5).

(*a*) IN HAVEN (CAPRI).

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land
Love alone will stand.
Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

(*b*) WHERE CORALS LIE

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high
That music seeks and finds me still,
And tells me where the corals lie

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

* Clara Butt sang in Boston at a Symphony Concert, Oct. 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, Dec. 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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Thy lips are like a sunset glow,
  Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
  And see the land where corals lie.

(c) THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
  To southward far as the sight can roam,
Only the swirl of the surges livid,
  The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
  On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
  And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
  They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
  God surely loved us a little then.

The skies were fairer and shores were firmer—
  The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
  Sheen of silver and glamour of gold.

. . . . . .

So, girt with tempest and wing'd with thunder
  And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
  The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
  That strikes through his stormy winding-sheet.

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That's all you need to know about a glove.

O brave white horses! you gather and gallop,
  The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
  In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
  Where no light wearies and no life wanes.

ENTR'ACTE.

ELGAR INTERVIEWED.

Elgar talked freely to a reporter of the *Pall Mall Gazette* before the production of "The Apostles" (Oct. 14, 1903). The personality of the composer was described as follows: "This one wears a tall silk hat, crushed down on the forehead, and gives the impression of a distinguished colonel home from India for a year's holiday and at present attending a funeral. Dr. Edward Elgar is tall, spare, angular, grave, and courteous. But no man can be more crushing. Take the case of the young and supercilious critic, who spoke to him of the 'Enigma' Variations, which pictured friends of the composer, but of which it was expressly stated that the music should be considered without reference to them. The unfortunate young man in question said: 'I can't criticise your music because I don't know your friends.' 'Of course not,' was the reply; 'they are ladies and gentlemen.' That critic remains cold to the claims of the Elgarian muse. It is said that at the moment of concussion he regretted the indestructibility of

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matter, and wished himself well out of the Cosmos. A sixth Edward Elgar the other day bent over a large table, hard at work—this one without coat or waistcoat, an ancient briar in the mouth.

"'Hard work composing oratorios if you have to strip like'—

"'I'm not composing: I'm scratching out.' He rose and endued himself in a very light grey tweed. A huge fountain-pen, a Brobdingnagian, a Titanic pen, lay by the music-paper; a pen to write whole oratorio scores without a fresh drink. 'Holds about half a pint,' he said, *scherzando*.

"His eye fell on a portrait of Wagner. 'I'm not going to the proposed Wagner Memorial Celebration,' he said. 'I was invited, but I respectfully declined. So did Richter and Mottl; and Fritz Volbach has withdrawn his ode, composed for the occasion. We thought it all right at first, but it proved to be a too commercial business.'

"'What's the big wreath with the red ribbon?'

"'It was given to me after the performance of "Gerontius," at Düsseldorf. Which reminds me that when the work was given at the Lower Rhine Festival, one of the London dailies went wrong in stating that no work by an English composer had been heard at these Festivals "for several years." As a matter of historical fact, there is no record of any work by any English composer ever having been performed at a Lower Rhine Festival, unless possibly one by Onslow, somewhere about 1820, and even that is not definitely known. That is the only English composer of whom there is any question.'

"'If you could call Onslow an Englishman in anything save the name.'

"'Precisely. Another matter on which some writers have gone astray is the authorship of the melody of "Salut d'Amour," written for small orchestra; score, arrangements for piano solo, and violin and piano published fourteen years ago. It did not at once become popular, but now, I am told, it is heard in every restaurant and café in England and Europe. Of course the tune became the prey of the feline acquisitor, and was adapted to words, and then,' he chuckled gleefully, 'I was accused of having borrowed the melody from the song!'

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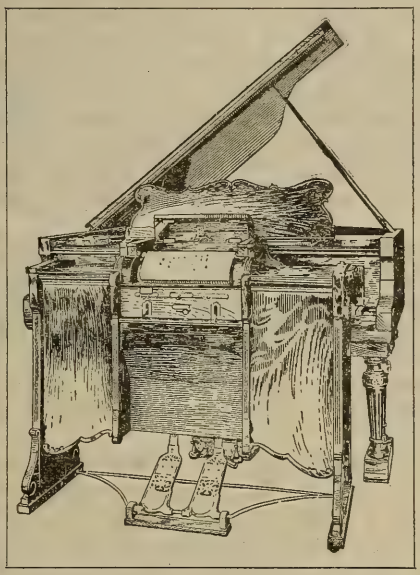

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'''Best performance of "Gerontius"?' He rose and walked rapidly about, his hands in his coat-pockets. 'Hard to say; there have been so many performances. And of these I have heard but a small proportion. Taken all round, the Düsseldorf performance has not been surpassed in point of reverence. Sheffield was very fine, the demons superb; the one bit which fell below perfection was due to accident, the room being a bad one to sing in. In point of refinement and "angelical" effects the North Staffordshire Choir did excellently, and the recent performance at the Hereford Festival, under Dr. G. R. Sinclair, taken as a whole, was very good: broad, dignified, poetical. The performance in the new Westminster Cathedral was good, but the building was too big for the chorus to shine. Thank heaven! we had an English band. The Manchester performance I did not hear. Orchestrally it was, perhaps, the finest of all.'

'''What of the comparative merits of English and German choirs?'

'''They are differently constituted. Here we have a fixed proportion of voices. We choose voices primarily, which, of course, seems the natural way. In Germany the sopranos are often largely what we would think out of proportion in point of number. Many of the sopranos are highly educated ladies, and though their voices may not be strong, there is behind their singing a culture which results in expression and intelligent rendering.

'''The effect of general education makes itself felt in music,' he continued, warming *poco a poco*. 'Not necessarily a classical, but a good general education. We have need of some advance in this direction, especially among vocalists. There are some who have all the culture desirable, but still too many who depend on their voice and a popular repertory to maintain their place on the concert platform.'

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'''What a mistake to think that mere voice or mere technique is alone required!' he went on *presto e molto crescendo.* 'Never was a more fatal error.

'''What is it that makes a musician like me, who has heard concertos and sonatas more times than I can count; what is it that makes me listen to a well-worn old composition, say a concerto, with deepest interest, when played by a man like Joachim? It is because I know that he is familiar with all the concertos in existence; because he knows all the lives of the great composers, their struggles, their triumphs, all the storm and stress, all the poetry of their careers, and that he puts it all into the music, crystallizes all this knowledge in the performance. This and his own experience of life are included. It's all there! This could not be in the playing of an uncultured man, whatever his technique, nor the playing of a youth, however gifted. To hear the cleverest youth play a great concerto is like hearing a boy-preacher. There is no authority. It is in this superiority of knowledge that the authority of the man comes out. Musicians, I repeat, need better general education, and perhaps, and above all, more outdoor life.

'''Still we have advanced, and we continue to advance. Sometimes I think that composers take too little note of this progress. The modern chorus-singer is far superior in point of skill to the singer of a century ago. We are not limited to the machine of Handel's time, nor of Beethoven's time, nor even to that of five-and-thirty years ago. We may reasonably expect more in point of intelligence and expression, and may exact a little more.'

'''Anything about "The Apostles"?'—'You remind me of the popular error concerning composers and commissions for Festivals. Some people seem to think that a composer sits waiting, like the straw-shoes men of Westminster Hall,—men, who in the olden time, stood about with straws in their mouths, ready to swear anything to order. It is a popular error to suppose that a composer stands waiting to be hired, like a man in a fair. A composer worthy the name never waits for an "order" before setting to work. He is always thinking out works, always making sketches. He may complete a work for a Festival.

'''Another favorite delusion is this: that a composer cannot do his best, his most inspired work, under such a commission to complete. The contrary is the case. When he knows that his music will be produced in the most perfect manner, with the best principals, the best band, the best chorus possible, and with every accessory he may demand, the natural result is that he rises to the occasion. He is encouraged, inspired, and generally, generally'—

'''Geared up?'—'Generally geared up. Take, for instance, the work about to be produced. It was projected before "Gerontius." I have been thinking it out since boyhood, and have been selecting the words for years, many years. I am my own librettist; some day I will give you my ideas on the relationship between librettist and composer.'

"Like many busy men of active brain, Dr. Elgar relegates an infinity of things to the shadowy morrow. 'The idea of "The Apostles" originated in this way. Mr. F. Reeve, to whom I went to school at Littleton House, near Worcester, once said, "The Apostles were poor men, young men, at the time of their calling; perhaps, before the descent of the Holy Ghost, not cleverer than some of you here." This

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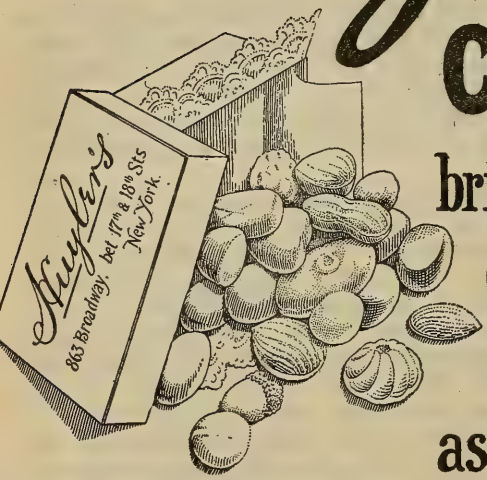

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set me thinking, and the work to be produced at Birmingham is the result.'

"The learned Doctor here took large gloves from a drawer. 'Not boxing-gloves,' he ejaculated. 'Golf. Splendid game. The best thing about it is this: when playing golf you can't think of anything else.' He put on a cap to match the suit and together we strode towards the links. The exhilaration of the open-air betrayed the composer into a confession. He once made a pun, and now repeated it. Sir John Stainer said to the writer: 'No man should publish his Opus I.' The pun in question is the Opus I., in this line, of Dr. Edward Elgar. Unknown in dark Oblivion let it dwell."

"BOOMS" IN MUSICIANS.

BY JOHN F. RUNCIMAN.

"These violent delights have violent ends."

Readers of the *Weekly Critical Review* are of course aware that there has been an almost unprecedented wish to hear the "Nibelung's Ring" in London lately [May, 1903], but perhaps all are not aware that Wagner concerts are the best paying of all concerts given. There is a "boom" in Wagner at present. He has been dead a little over twenty years, and now, at last, London has awakened to the fact that he lived and wrote some masterpieces, which it is worth sacrificing a comfortable dinner to hear. It is simply comical to listen to the remarks of gentlemen and dames after, say, the first act of the "Götterdämmerung." One would say the thing had never been given before, was the work of some rising young composer. The "Ring" is in the repertory of every reputable German opera house; it or a part of it has been given at Brussels; actually, parts of it have been played in Paris. The whole has been frequently done in London, but never before have we had such a dose of Wagner as we have had and are likely to have this season.

Is it not an overdose we are getting? In my opinion it certainly is. Violent delights have violent ends. After every great wave of enthusiasm we find ourselves in the trough. And (to change the metaphor)

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it is worth while asking the most grasping of managements whether it is worth while killing the goose that lays the golden eggs. Wagner was by no means a goose,—even an anti-Wagnerite, if such an antediluvian animal still survives, will admit that,—but since his death his operas have proved to be worth many golden eggs. Managers and publishers have made fortunes out of them; out of them the Wagner family has reaped a fortune; they have saved theatres from utter ruin. But I know of no composer, no artist of any sort, who has been overboomed without suffering from the inevitable reaction—who has not paid for enormous popularity with years of neglect.

Take the case of Mendelssohn. After the production of his "Elijah" his fame was even wider than Wagner's is now. Every choral society that could master fifty voices and get together a scratch band gave that rather tiresome oratorio; even school-misses had a shot at the easier of the Songs without Words; the overtures, symphonies, and chamber-music fill up a large part of every concert programme. And now? Why, it has become quite the fashion to scoff at his shallowness; young critics hope to become famous by daringly writing again what their seniors wrote years ago. Even the once unimportant omnipresent Wedding March has yielded places at fashionable marriages to the Bridal Chorus from "Lohengrin." The Songs without Words rarely figure on the programmes of piano recitals. One is glad of a chance to hear "The Midsummer Night's Dream" or "Fingal's Cave" overture. He is certainly in the trough of the wave; the splendid merits of his works are as completely overlooked as their obvious shortcomings were once disregarded. He was too passionately boomed, and he is paying the penalty.

Again, consider Spohr. Sometimes I wonder how many people know one-thousandth part of the music he composed. Church-goers know one or two of his anthems, such as "As the Hart pants," and, in "quires and places" where they sing, the "Last Judgment" is given at Advent oratorio services. Belated vocalists occasionally come on with "Rose softly Blooming," and I once heard a fiddler work his way through one of the violin concertos. But the bulk of his stuff

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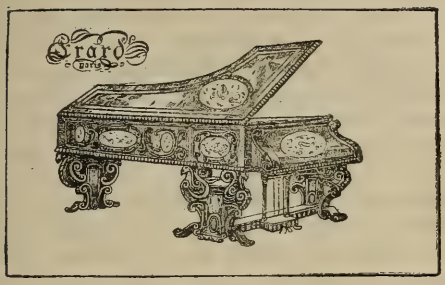

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remains absolutely unknown; and I believe it to be a fact that much of it remains unpublished. Yet he was a mighty man in his day. He was hailed everywhere as the great violinist; and for a time many of his compositions held the first place in popular favour. Even his operas had their runs—and who now knows his "Jessonda"? As Cronus devoured his children, so, in inverse fashion, does each new boom devour its predecessor. The Mendelssohn boom killed the Spohr boom, just as the Wagner boom killed the Mendelssohn boom. So far as oratorio was scotched by the Gounod boom over the "Redemption," the "Redemption" boom was killed by the attempted "Mors et Vita" boom. In the same way the whole Dvořák boom was destroyed by the endeavor to plant "St. Ludmila" upon the English public as a great work.

There have been many other booms. Many men, whose very names would sound strangely in the ears of this generation, were once worshipped as demigods. Take, on the other hand, Bach, Mozart, and Beethoven. There were no booms for those three; their work has slowly won recognition as the finest ever done; it has come in slowly enough, and it will go out slowly, if it ever goes out at all.

I defy any man to go incessantly from the concert-room to the opera-house, and back again from the opera-house to the concert-room, finding everlasting the same music being played, without coming to feel tired and jaded and to long for a change, even if the music is the finest in the world. I would not on any account listen to the Ninth Symphony seven times in one week. The ear cannot stand it; flesh and

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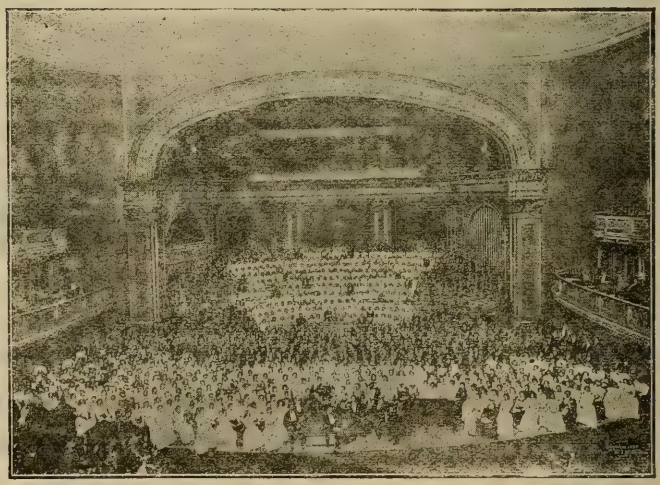

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blood and spirit cannot stand it. We love all our keenness, all our freshness; where listening was first a joy, it becomes a labour. After seven consecutive performances of the Ninth Symphony the most enthusiastic musician would away the thing for a couple of months, to come to it fresh again. The general public has not the knowledge—in many cases not the sense—to know what is wrong; when it has had an overdose of a composer, it puts him away for a generation. That, I fear, is what may happen to Wagner; and I am perfectly sure it will happen with Tschaikowsky and Richard Strauss. How sick I am of the Pathetic Symphony! There is a splendid work; but it has been played so often, and I have been compelled to hear it so often, that every defect in it shouts in my ears at each performance, and my mental palate is so satisfied, over-satisfied, that its splendour and loveliness do not for the time make their old appeal. We have had a bit of Richard Strauss recently; now we are to have a Strauss festival—a week of Strauss; and at the end of that only those with the spiritual stomach of an ostrich will want any more Strauss for a few months.

Can we not, then, face the facts of our physical and spiritual nature and take our pleasures in some sort of moderation? I want to hear Wagner frequently during the remainder of my life; but I think that after a year or two more of what is going on at present I shall have to quit England to hear him at all. The same is true of Tschaikowsky. Of Strauss I want to hear enough to enable me to make up my mind about him. But—!

DANDYISM AND MUSIC.

Only one thing, it seems to us, can better Mr. Tree's production of "The Last of the Dandies," and that thing is music. Mr. Tree's dramatic ideal is exquisite, is fine to an ultimate degree; but it lacks an accompaniment of appropriate value, it has to stand without the musical sentiment of its time. Let us recall that time for a moment. Handel was as an influence then the musical Lord Paramount of England. Years before he had come here to conquer this land of his choice;

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and he had written accordingly, to please his adopted parentage. Of course (as has always been the case) he found the Puritan spirit in music abroad, and he wrote his oratorios to suit that spirit. He was a genius who was capable of adapting himself to any condition of life, unlike poor Mozart, who had to write his own music at all times, and die almost in the action of accomplishing his musdane ambitions that lay outside his art.

But Handel, being a man of his time, wrote music fo the Dandy Period, which continued to exist long after his death; and it is just that music which Mr. Tree's orchestral adviser has overlooked. When Mr. Tree enacted the part of Beau Austin—that exquisite creation of Henley and "R. L. S."—the music that meandered through its interstices was carefully chosen by the authors themselves. The overture to "Die Zauberflöte," sad airs belonging to the time of Corelli, stately minuets in the manner of Pergolesi, were then the order of the evening at the Haymarket Theatre. Then the Dandy Period had indeed its music recovered.

Mr. Tree does not seem any longer to care for the musical stateliness of the period of which he himself becomes a socially ideal impersonation. At that time, of course, everything was based upon the minuet idea; you stepped forward to music in a perfectly dignified manner, and throughout you cared more for the gracefulness of your body than for the delight of exhibiting your vitality. It was the fading out of this idea which created the waltz. One supposes that if the great composers of the last century had really understood the tendencies of modern times they would have written dance music to the quick and sensitive feet of the period. The man of to-day may be glad that he lives in

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an age when the life of dance means quickness and flight; but the musical critic may be allowed to think that mere flight and quick movement do not always make for permanent joy.

Let us allow that Gluck, in his ballet writing, was somewhat too formal for any age; it still remains that Mozart caught every aspect of movement in which one should desire, in a dignified way, to move. His work is so full of the right sort of dancing effect that we cannot help fearing that Mr. Tree has made a very definite mistake in not going back to that source of inspiration for the under-current emotion of his piece. When the nobility of Wagner's intense emotionalism is accounted for, when the modernity of Tschaikowsky's thought is realized, there still remains a very large surplus of purely beautiful music, that belongs to a generation not our own. Those who sought in the Greek Tablets something of the music which once wrought so much effect upon Athenian audiences had the inspiration of seeking another day for the satisfaction of their musical instincts. (It appears that Plain-song alone can account for their memorial desire.) We, however, in this day, are nearer to the music which so recently filled the ears of our fathers, and it is for this reason that we very determinedly would see the fact accomplished of "The Last of the Dandies" being accompanied by a musical setting which should be worthy of the ex-

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quisite grace and action in which Mr. Tree, in his own department of phantasmagoria, dreams a dream of lost memories, and of (to the modern mind) lost desires.

We return, then, to Handel; his time was, we have said, essentially of Dandy, and he himself realized the Dandy in his *operatic* music as no man has done before or since. Why should not Mr. Tree allow his play to be punctuated, as it were, with such music of Handel's as would embody, even to the most modern generation, the thought of the stately Greek, walking daintily, thinking carefully, always circumscribing his movements within a circle of grace? Perhaps all this may mean nothing to the ordinary man who frequents the Promenade Concerts of to-day; but we, speaking from a standpoint where we find on the English stage an exquisite bit of art in drama, would fain see it played, musically, in a more definite and more feeling spirit than we have been able here to detect. In a word, we come back to Wagnerism, and Mr. Tree, we are sure, will accept the sentence as a compliment; exquisite art should be surrounded by exq isite music, and Her Majesty's Theatre at the present moment, if it may claim exquisite dramatic art, cannot claim exquisite art of the finest music.

RELIGION AND MUSIC.

(From the *Pall Mall Gazette.*)

It is a vastly curious thing to note how, in many repeated instances, the very highest musical gifts have been united to a strong sense of religion—if not precisely to definite forms of religion, at all events to some essential spirituality. We say "in many repeated instances,"

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for of course there are exceptions; nevertheless, there seems to be some sort of affinity between the musical temperament and the necessarily somewhat vaguely, if over-poweringly, felt needs of the spirit. You find it historically in the greatest composers.

Take Bach, for example. His one ambition was to express through his magnificent music thoughts and emotions of so purely spiritual a nature that they often "lie too deep for tears." Very near to the high-water mark of such an ambition he came when he wrote the melody, "I would beside my Lord." We have touched upon that instance before; but, as a present example, it is so apt that we are constrained to make it serve its turn once more. Then there are the Cantatas, the great choruses of the Matthew Passion, the divine melodies set here and there, "like captain jewels in the carcanet"—all informed by the same emotion, all inflamed by the same inspiration, all lit up by the same interior enthusiasm—as on a dark night one has seen, from outside, the windows of, say, Cologne Cathedral, gleaming fierily, but softly, across the blackness of the Rhine. This was, indeed, one of the great musicians who, as we began by suggesting, went naturally at times to the paths and roads of spiritual expression for the fulfilment of their great personalities.

Handel, again, was constrained into the same ways. His outlook was, of course, more worldly than was that of Bach. He had largely associated himself with opera; he had lived the life of a man of the world—he had felt the world's passions and the world's ambitions most keenly; he had travelled, he had pitted himself in unmistakable rivalry against all the great musicians of his time. One may make a miniature of him; tender in an almost aggressive way; aggressive as if his were the flaming sword that guarded the road to the Eden of music; "commandeering," far beyond the permission of a modern conscience, and still at the same time most nobly spiritual—the true point of these words—so that he could write such a melody as "Thou shalt Bring Them in," such a dramatic scena as "Total Eclipse," such a pictorial chorus as "He sent a Thick Darkness," such a tune of the soul as "Lascia ch' io pianga."

Take Mozart again. There are parts of "Zauberflöte" so exquisitely

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separate from the things that are of the world that you feel the composer here to have, as it were, entered upon a course of absolute self-denial in spirit. There are certain pages in "Così fan Tutte" which touch the same ideal. Mozart, indeed, even in his gayest and (in the most innocent sense of the word) in his most wanton moods was always trending towards the unseen, the mystic, the world that lies just upon the other side of the line of our most intimate dreams. Whatever the gayety of his life, he always had a quiet and a grave face for the momentous issues of that life—issues how momentous, but, as this divine Master made clear in his music, how pathetically uncertain, how dimly understood!

One leaps ahead to absolutely modern times to find that the same law prevails in the great musicians of these later days. Take, as a prominent example, Mr. Elgar. There is news of his new work, "The Apostles," briefly dealt with in the *Musical Times*. Mr. Elgar is, without any question, the most spiritual, the most thoughtful musician of modern times. Richard Strauss has his own magnificent gifts; but for these assigned qualities Mr. Elgar reigns at present supreme. He is the chief modern instance of the quality with which we concerned ourselves in the beginning of these notes. He is remote from anything that is even to be suspected, from the most distant point of view, of being cheap. In "The Apostles," the libretto of which he has chosen for himself, he deals with the details of his subject both before and after the Passion. It is a subject which, we have reason to think, Mr. Elgar has been inclined to treat in no conventional way. He brings, in this monumental work, the history of the Apostles down to their dispersal to preach, leaving what may be called his heroes at the edge of their conquest of the Western world. Once more we return to that point from which we started,—that you can nearly always find in the writings of the genuine musical genius some touch of the spiritual, if not its essence. The links that run in a sure chain from Bach to Elgar are most certainly forged in a common spirit of workmanship, and in these two instances the touch is essential. In these notes we have often inadvertently turned to Elgar as an example; but, seriously, we put these two great exponents of this overwhelming truth very near together in the hierarchy of musical achievement.

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BERLIOZ:

(From the *Pall Mall Gazette.*)

That superlative master is not popluar: of that fact there can be no doubt in the world. Very few concert-goers, we imagine, are conversant with the Symphonie Fantastique, just as very few frequenters of opera at home or abroad are acquainted with "Les Troyens." Even a really great critic of music has unhesitatingly described the work as "dry." And yet there is no doubt that Berlioz is destined to win his way in the end. Unaided by general applause, not encouraged by patronage, this wonderful genius calmly went on his road of art. Turbulent in life, determined in controversy, unsparing in his correspondence, this Hector Berlioz stepped through the avenues of music, assured and self-possessed, noting, as he went, the terror of the storm, the calmness of a windless sky, the bitterness of a hailstorm, the depression of the sirocco. For only in these objective terms is it possible to realize the man as he was, just as, for example, it must necessarily be in open-air terms that you may adequately describe the Pastoral Symphony.

But Berlioz was far more ahead of his time than was even Wagner. As a matter of fact, he cared nothing about time. It is true that he grieved on the day of his death; but that was a weakness that might have happened to Diogenes himself. So he wrote the Symphonie Fantastique; and, though Berlioz has been our theme before in this column, we may particularize in a very brief consideration of that astonishing work.

Its title is perhaps the aptest that was ever given to an immortal work of art. Fantasy is its beginning, its inspiration, and its end. Yet this is no such fantasy as one finds in "Midsummer Night's Dream" or in "Endymion." It is a fantasy of love and death and the awful things that belong to death. It is a fantasy that reminds one (curiously enough) of that terrible Capuchin chapel in the Via Quattro Fontane in Rome, where all the decorations are composed of the skulls of the dead. You are centred in a requiem; but the hymn of rest is part of a wild, living lamentation, and the wildness of the cries seems to emphasize the hopeless peace of the dead casket that once held a vital spirit.

Berlioz was essentially Parisian in his manner of speech and in his literature. But in his music he was of no clear nationality. His enormous knowledge seemed to give him wings to reach outside mere folk tradition,—a superstition the value of which has been vastly overrated,—and his deep sympathy with all that was best in his art sent him abroad for the things needed to satisfy his musical soul withal.

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Take, for example, in the Symphonie Fantastique, which we have been discussing, the intrusion of the plain-song setting of the "Dies Iræ." Mozart when he conceived his Requiem determined to produce a novel but undying thing. Berlioz went to the undying thing that was not novel. Those immortally fine phrases, born of a simple and essential fear of death, which characterize that music suited the bizarre purpose of Berlioz far better than a modern thing, the product of one man's thought, and not the evolution from a universal sentiment. How the phrases clang through the hurry of the orchestra; how vividly do you realize in their tones the terror of the monastic brethren as they committed the soul of their dead brother to the mercy of God! And it was nothing less than a gesture of genius which sent the hand of Berlioz along his score-page to embody that wonderful expression of religious sincerity in a complex inspiration, which, after all, involved elementally the same idea. But Berlioz is not yet popular. The world has not given him a genuine chance. Wagner won the game in his own lifetime, and has been winning it ever since the day of his death; but Berlioz has, save for his "Faust," been practically avoided. He made the opportunity for Gounod's popularity; but he never has really gained it for himself.

Overture to "Coriolanus," Op. 62 . Ludwig van Beethoven.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parenthesis are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dediée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C, the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the 'cello sonata, Op. 69.

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The tragedy by Heinrich Joseph von Collin was produced Nov. 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterward revived with Lange as the hero until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed,—the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allegemeine Musik Zeitung* wrote: "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a foot-note: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

But Beethoven knew Coriolanus as presented by Plutarch as well as by Shakespeare and von Collin; one might say that the character of Coriolanus was in certain ways sympathetic to him; and some may wonder at Thayer's dissatisfaction. Wagner had no thought of von Collin, when he wrote:—

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain

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but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by the musician's motives, identical in inmost essence with the motives at work in those characters." (Englished by W. Ashton Ellis.)

***

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4-4 as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in

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the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillipps, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau were the soloists.

***

The late Hugo Wolf insisted in one of his contributions to the Vienna press that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing." (See Ernst Decsey's 'Hugo Wolf," vol. i., p. 84. Leipsic and Berlin, 1903.)

***

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Dramatic scene, F. Lux.

Concerto for Pianoforte, No. 2, in A major . . . Franz Liszt.

(Born at Raiding, Hungary, on Oct. 22, 1811; died at Bayreuth on July 31, 1886.)

Liszt's second concerto, less played and less widely known than his first in E-flat major, is a work perhaps still more characteristic of its composer. Had Liszt seen fit to give it a poetic or dramatic title, it might have been called a symphonic poem for pianoforte and orchestra. In this case its title might have been something like "The Life and Adventures of a Melody." The melody or hero of this poem in tones is announced at once on the wooden wind instruments (adagio sostenuto

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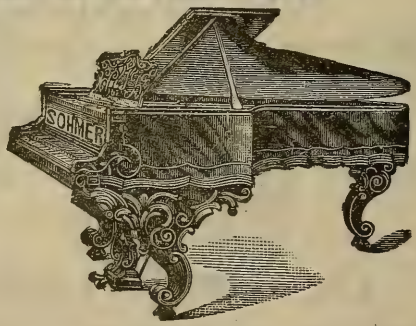

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assai, in A major). Both its melodic cut and its harmonization are such as no one but Liszt ever imagined. It is a sort of wild musical moan and wail, accompanied by harmonies ever shifting in tonality. Soon the pianoforte throws over it a network of sonorous arpeggj, adorns it with the richest embroidery. A cadenza-like passage leads to a more brilliant, fitful motive in D minor, which is developed with great energy by both pianoforte and orchestra, until a third allegro motive in B-flat minor is introduced. Of any distinct musical form here it is impossible to speak, all is so fitful, kaleidoscopic, and stormy. When the hurricane has blown over, a brief reminiscence of the wailing principal theme on the pianoforte leads to the announcement of a new melody on the strings: it is as if a second movement (allegro moderato, in E major) were beginning. But no, the pianoforte takes up once more the old moan, the melody emphasized by the 'cello, in D-flat major, interspersing its phrases with snatches of the new theme that has been just given out by the strings, until it at last develops the latter with ever-growing passionateness, then with magical effects of light and color. From this point onward the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revelling his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the "Arabian Nights." It is its very

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daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic, until it, too, becomes magical, and possessed of the power of working wonders by black art.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass tuba, 1 pair of kettledrums, cymbals, and the usual strings.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN:

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832-33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, Nov. 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played Feb. 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a first symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (Jan. 29, 1833): "The

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symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were piano pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote Symphony No. 1, in B flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck Sept. 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (Nov. 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets I should like to have sounded as though from above

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on high, like unto an awakening call; then I should like to have read between the lines in the rest of the introduction, how it begins to grow green everywhere, how a butterfly takes wing; and, in the Allegro, how little by little all things come that pertain in any way to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

***

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger,* and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu,

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

* Adolph Böttger was born at Leipsic in 1815. He died Nov. 16, 1870. He achieved a reputation during the early forties as a poet; but he was best known as a translator of English poetry, and his version of Byron's poems in the metre of the original was a true *tour de force*.

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List of Works performed at these Concerts during the Season of 1903–1904.

BEETHOVEN
Symphony in D major, No. 2.
Overture, "Coriolanus."

BRAHMS
Symphony No. 2, in D major.
Academic Overture, Op. 80.
Songs with Pianoforte:
(*a*) "Willst du, dass ich geh?"
(*b*) "Geheimniss."
(*c*) "Meine Liebe ist grün." MISS MURIEL FOSTER

BRUNEAU . . . . Entr'acte Symphonique from "Messidor"
(First time.)

CHERUBINI . . . . . Overture to the Opera "Anacreon"

ELGAR, "Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra," Op. 37
(*a*) "In Haven."
(*b*) "Where Corals lie."
(*c*) "The Swimmer." MISS MURIEL FOSTER

CÉSAR FRANCK . . . Symphonic Poem, "The Wild Huntsman"

GLAZOUNOFF . . . . . Symphony No. 4

HAYDN . . . . . Symphony in C minor (B. & H., No. 9)

HENSELT . Concerto in F minor, for Pianoforte and Orchestra, Op. 16
MR. F. BUSONI

HUSS . . Concerto in B major, for Pianoforte and Orchestra, Op. 10
MISS AUS DER OHE
(First time.)

LISZT
Concerto No. 1, in E-flat major, for Pianoforte and Orchestra.
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Concerto No. 2, in A major. MR. RAFAEL JOSEFFY

PAINE Ballet Music from the Opera "Azara": Three Moorish Dances

SCHUBERT
(*a*) "Gretchen am Spinnrade."
(*b*) "Erlkönig." MME. GADSKI

SCHUMANN . . . . . Symphony in B-flat, No. 1, Op. 38

SMETANA
Overture to the Opera, "The Sold Bride."
Symphonic Poem, "Vysehrad" (No. 1 of the Cycle, "My Country").

VOLKMANN . . . . . Serenade No. 3, in D minor
(MR. RUDOLF KRASSELT, Solo Violoncello.)

WAGNER
Overture to "Tannhäuser."
"Waldweben," from "Siegfried."

WEBER
Overture to "Euryanthe."
Aria from "Der Freischütz." MME. GADSKI

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen in's Gesicht,
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

I am indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, '*Im Thale blüht der Frühling auf!*' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of Spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony," the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the

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means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's '*Ich hör' ein Vöglein locken,*' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library."

***

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

***

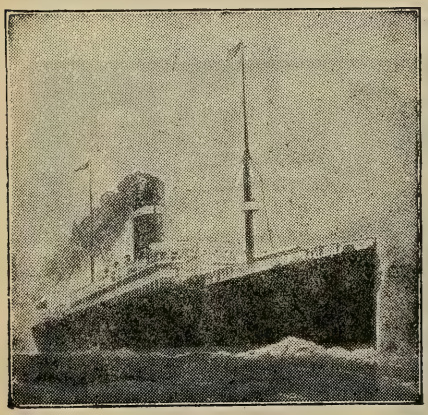
This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Gewandhaus at Leipsic, March 31, 1841.

The first performance in England was at a Philharmonic concert, London, June 5, 1854. The critics were fierce in condemnation. Schumann's Overture, Scherzo, and Finale had been played there April 4 of the same year, and Chorley wrote in the *Athenæum:* "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat, described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The lis-

tener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's, long enough to reach its knees—as such *centos* of common phrases and rejected chords be accepted for creations o gen us because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep cu iosity entertained by exhibiting some of the charlatan's familiar tricks."

***

The first performance in Boston was by the Musical Fund Society, Mr. Suck conductor, Jan. 15, 1853. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano



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when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise" Symphony, and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, Jan. 22, 1853. He referred to the inadequate interpretation, to the various opinions of the hearers, and then said: "Still an imposing, although now and then obscured outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

***

Fragments of the symphony were played under Pasdeloup in Paris, Jan. 19, 1862, and the whole work was performed at a Conservatory concert, Dec. 15, 1867. Audience and professional critics were "ravished by the beauty of the music." In Vienna the symphony led by Schumann, Jan. 1, 1847, fell flat. Not till 1861 did the Viennese public begin to find some beauty in the work.

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, Nov. 15, 1884, Nov. 13, 1886, Nov. 3, 1888; Mr. Nikisch, March 8, 1890, Jan. 31, 1891, April 16, 1892, Jan. 28, 1893; Mr. Paur, Nov. 25, 1893, Dec. 7, 1895, Oct. 23, 1897; Mr. Gericke, Oct. 14, 1899, Jan. 4, 1902.

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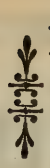

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Elgar . . . "Sea Pictures," Three Songs from a Cycle of Five for Contralto and Orchestra, Op. 37

(*a*) "In Haven."
(*b*) "Where Corals lie."
(*c*) "The Swimmer."

Bruch . . . Concerto for Violin, No. 2, in D minor, Op. 44

Adagio ma non troppo.
Recitative: Allegro moderato.
Finale: Allegro molto.

Brahms . . . . . Songs with Pianoforte

(*a*) "Willst du, dass ich geh?"
(*b*) "Geheimniss."
(*c*) "Meine Liebe ist grün."

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

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II. Allegretto.
III. Scherzo e Trio.
IV. Finale: Allegro con brio.

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B86

Prelude to "Die Meistersinger von Nürnberg."

Richard Wagner.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I hope at least to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The programme was as follows:—

Part I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . *Wagner*

"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra, *Weissheimer*

Sung by Mr. Rübsamen.

Concerto in A major (No. 2) for Piano . . . . . *Liszt*

Mr. v. Bülow.

"O lieb 'so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra, *Weissheimer*

Part II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . *Weissheimer*

Chorus, "Trocknet nicht" . . . . . *Weissheimer*

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Chorus, "Frühlingslied" . . . . . *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.
Overture to the opera "Tannhäuser" . . . . . *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, Oct. 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862; Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

***

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together:—

1. An initial period, Moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to

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characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie.* Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of a wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Müglling.† This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an Allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the

* Compare Elgar's theme of "London Citizenship," in the "Cockaigne" overture.— Ed.
† See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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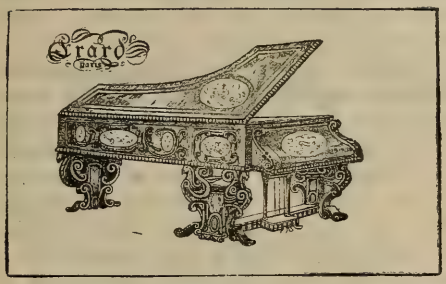

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clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

These songs were written for Clara Butt,* and were first sung by her at the Norwich Festival of 1899 (October 5).

(*a*) IN HAVEN (CAPRI).

BY C. A. ELGAR.

Closely let me hold thy hand,
Storms are sweeping sea and land
Love alone will stand.
Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

(*b*) WHERE CORALS LIE

BY RICHARD GARNETT.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

* Clara Butt sang in Boston at a Symphony Concert, Oct. 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, she sang in concert in 1889, and made her début in London, Dec. 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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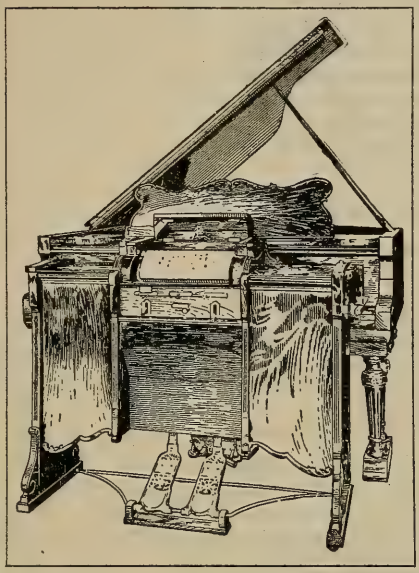

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By mount and mead, by lawn and rill,
  When night is deep, and moon is high,
That music seeks and finds me still,
  And tells me where the corals lie

Yes, press my eyelids close, 'tis well;
  But far the rapid fancies fly
To rolling worlds of wave and shell,
  And all the lands where corals lie.

Thy lips are like a sunset glow,
  Thy smile is like a morning sky,
Yet leave me, leave me, let me go,
  And see the land where corals lie.

(*c*) THE SWIMMER.

FROM A POEM BY A. LINDSAY GORDON.

With short, sharp, violent lights made vivid,
  To southward far as the sight can roam,
Only the swirl of the surges livid,
  The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward, and wasted shoreward,
  On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
  And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
  They have lain embedded these long years ten.
Love! when we wandered here together
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,
  God surely loved us a little then.

The skies were fairer and shores were firmer—
  The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
  Sheen of silver and glamour of gold.

. . . . . .

It's a Fownes'

That's all you need to know about a glove.

So, girt with tempest and wing'd with thunder
  And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
  The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-strike fiercely dealt by a dim sun
  That strikes through his stormy winding-sheet.

O brave white horses! you gather and gallop,
  The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
  In your hollow backs, on your high-arched manes
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
  Where no light wearies and no life wanes.

CONCERTO FOR VIOLIN, NO. 2, IN D MINOR, OP. 44 . . . . BRUCH.

Bruch's second violin concerto was written in 1877, and dedicated to Pablo Sarasate. His first concerto, the more familiar one, antedating the second by several years, was dedicated to Joachim. Though the division into movements of the work played to-day is a singular one, their treatment is thoroughly orthodox. Only the usual orchestra is used. Harmonically it is not involved. The last movement is long, and has more variety, rhythmic and melodic, than the others. Bruch's potent individuality appears throughout the work in the melodies, and especially in the expressive harmonization. Some one has aptly said of it: "The violin solo predominates so decidedly that, with a transfer of movements,—that is, if the recitative No. 2 had preceded the adagio No. 1 and the rondo finale was left in its place,—it might be called an operatic scena, in the customary arrangement of recitative, cavatina, and cabaletta." No complete performance of the concerto in Boston is recorded. The adagio was played at the Boston Symphony Concert of Dec. 20, 1884.

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"BOOMS" IN MUSICIANS.

BY JOHN F. RUNCIMAN.

"These violent delights have violent ends."

Readers of the *Weekly Critical Review* are of course aware that there has been an almost unprecedented wish to hear the "Nibelung's Ring" in London lately [May, 1903], but perhaps all are not aware that Wagner concerts are the best paying of all concerts given. There is a "boom" in Wagner at present. He has been dead a little over twenty years, and now, at last, London has awakened to the fact that he lived and wrote some masterpieces, which it is worth sacrificing a comfortable dinner to hear. It is simply comical to listen to the remarks of gentlemen and dames after, say, the first act of the "Götterdämmerung." One would say the thing had never been given before, was the work of some rising young composer. The "Ring" is in the repertory of every reputable German opera house; it or a part of it has been given at Brussels; actually, parts of it have been played in Paris. The whole has been frequently done in London, but never before have we had such a dose of Wagner as we have had and are likely to have this season.

Is it not an overdose we are getting? In my opinion it certainly is. Violent delights have violent ends. After every great wave of enthusiasm we find ourselves in the trough. And (to change the metaphor) it is worth while asking the most grasping of managements whether it is worth while killing the goose that lays the golden eggs. Wagner

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was by no means a goose,—even an anti-Wagnerite, if such an antediluvian animal still survives, will admit that,—but since his death his operas have proved to be worth many golden eggs. Managers and publishers have made fortunes out of them; out of them the Wagner family has reaped a fortune; they have saved theatres from utter ruin. But I know of no composer, no artist of any sort, who has been overboomed without suffering from the inevitable reaction—who has not paid for enormous popularity with years of neglect.

Take the case of Mendelssohn. After the production of his "Elijah" his fame was even wider than Wagner's is now. Every choral society that could master fifty voices and get together a scratch band gave that rather tiresome oratorio; even school-misses had a shot at the easier of the Songs without Words; the overtures, symphonies, and chamber-music fill up a large part of every concert programme. And now? Why, it has become quite the fashion to scoff at his shallowness; young critics hope to become famous by daringly writing again what their seniors wrote years ago. Even the once unimportant omnipresent Wedding March has yielded places at fashionable marriages to the Bridal Chorus from "Lohengrin." The Songs without Words rarely figure on the programmes of piano recitals. One is glad of a chance to hear "The Midsummer Night's Dream" or "Fingal's Cave" overture. He is certainly in the trough of the wave; the splendid merits of his works are as completely overlooked as their obvious shortcomings were once

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disregarded. He was too passionately boomed, and he is paying the penalty.

Again, consider Spohr. Sometimes I wonder how many people know one-thousandth part of the music he composed. Church-goers know one or two of his anthems, such as "As the Hart pants," and, in "quires and places" where they sing, the "Last Judgment" is given at Advent oratorio services. Belated vocalists occasionally come on with "Rose softly Blooming," and I once heard a fiddler work his way through one of the violin concertos. But the bulk of his stuff remains absolutely unknown; and I believe it to be a fact that much of it remains unpublished. Yet he was a mighty man in his day. He was hailed everywhere as the great violinist; and for a time many of his compositions held the first place in popular favour. Even his operas had their runs—and who now knows his "Jessonda"? As Cronus devoured his children, so, in inverse fashion, does each new boom devour its predecessor. The Mendelssohn boom killed the Spohr boom, just as the Wagner boom killed the Mendelssohn boom. So far as oratorio was scotched by the Gounod boom over the "Redemption," the "Redemption" boom was killed by the attempted "Mors et Vita" boom. In the same way the whole Dvořák boom was destroyed by the endeavor to plant "St. Ludmila" upon the English public as a great work.

There have been many other booms. Many men, whose very names would sound strangely in the ears of this generation, were once worshipped as demigods. Take, on the other hand, Bach, Mozart, and Beethoven. There were no booms for those three; their work has slowly won recognition as the finest ever done; it has come in slowly enough, and it will go out slowly, if it ever goes out at all.

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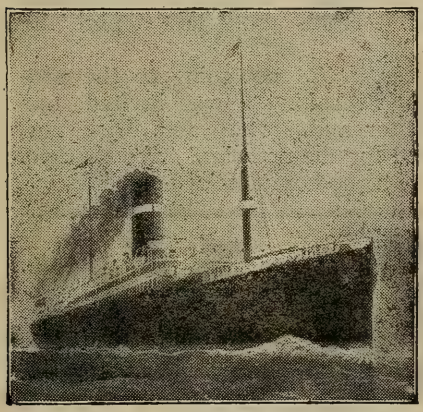
I defy any man to go incessantly from the concert-room to the opera-house, and back again from the opera-house to the concert-room, finding everlasting the same music being played, without coming to feel tired and jaded and to long for a change, even if the music is the finest in the world. I would not on any account listen to the Ninth Symphony seven times in one week. The ear cannot stand it; flesh and blood and spirit cannot stand it. We love all our keenness, all our freshness; where listening was first a joy, it becomes a labour. After seven consecutive performances of the Ninth Symphony the most enthusiastic musician would away the thing for a couple of months, to come to it fresh again. The general public has not the knowledge—in many cases not the sense—to know what is wrong; when it has had an overdose of a composer, it puts him away for a generation. That, I fear, is what may happen to Wagner; and I am perfectly sure it will happen with Tschaikowsky and Richard Strauss. How sick I am of the Pathetic Symphony! There is a splendid work; but it has been played so often, and I have been compelled to hear it so often, that every defect in it shouts in my ears at each performance, and my mental palate is so satisfied, over-satisfied, that its splendour and loveliness do not for the time make their old appeal. We have had a bit of Richard Strauss recently; now we are to have a Strauss festival—a week of Strauss; and at the end of that only those with the spiritual stomach of an ostrich will want any more Strauss for a few months.

Can we not, then, face the facts of our physical and spiritual nature and take our pleasures in some sort of moderation? I want to hear Wagner frequently during the remainder of my life; but I think that



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after a year or two more of what is going on at present I shall have to quit England to hear him at all. The same is true of Tschaikowsky. Of Strauss I want to hear enough to enable me to make up my mind about him. But—!

ELGAR INTERVIEWED.

Elgar talked freely to a reporter of the *Pall Mall Gazette* before the production of "The Apostles" (Oct. 14, 1903). The personality of the composer was described as follows: "This one wears a tall silk hat, crushed down on the forehead, and gives the impression of a distinguished colonel home from India for a year's holiday and at present attending a funeral. Dr. Edward Elgar is tall, spare, angular, grave, and courteous. But no man can be more crushing. Take the case of the young and supercilious critic, who spoke to him of the 'Enigma' Variations, which pictured friends of the composer, but of which it was expressly stated that the music should be considered without reference to them. The unfortunate young man in question said: 'I can't criticise your music because I don't know your friends.' 'Of course not,' was the reply; 'they are ladies and gentlemen.' That critic remains cold to the claims of the Elgarian muse. It is said that at the moment of concussion he regretted the indestructibility of matter, and wished himself well out of the Cosmos. A sixth Edward Elgar the other day bent over a large table, hard at work—this one without coat or waistcoat, an ancient briar in the mouth.

"'Hard work composing oratorios if you have to strip like'—

"'I'm not composing: I'm scratching out.' He rose and endued himself in a very light grey tweed. A huge fountain-pen, a Brobdingnagian, a Titanic pen, lay by the music-paper; a pen to write whole oratorio scores without a fresh drink. 'Holds about half a pint,' he said, *scherzando*.

"His eye fell on a portrait of Wagner. 'I'm not going to the proposed Wagner Memorial Celebration,' he said. 'I was invited, but I respectfully declined. So did Richter and Mottl; and Fritz Volbach has withdrawn his ode, composed for the occasion. We thought it all right at first, but it proved to be a too commercial business.'

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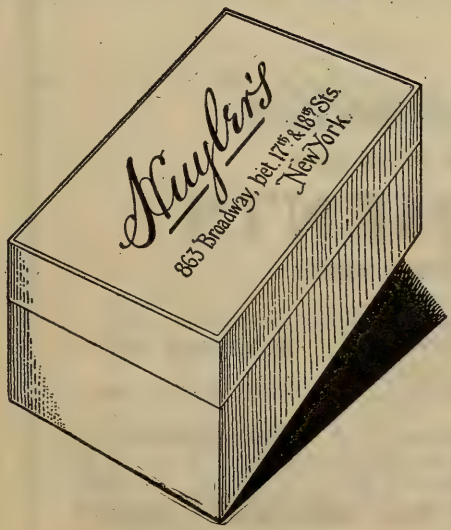

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"'It was given to me after the performance of "Gerontius," at Düsseldorf. Which reminds me that when the work was given at the Lower Rhine Festival, one of the London dailies went wrong in stating that no work by an English composer had been heard at these Festivals "for several years." As a matter of historical fact, there is no record of any work by any English composer ever having been performed at a Lower Rhine Festival, unless possibly one by Onslow, somewhere about 1820, and even that is not definitely known. That is the only English composer of whom there is any question.'

"'If you could call Onslow an Englishman in anything save the name.'

"'Precisely. Another matter on which some writers have gone astray is the authorship of the melody of "Salut d'Amour," written for small orchestra; score, arrangements for piano solo, and violin and piano published fourteen years ago. It did not at once become popular, but now, I am told, it is heard in every restaurant and café in England and Europe. Of course the tune became the prey of the feline acquisitor, and was adapted to words, and then,' he chuckled gleefully, 'I was accused of having borrowed the melody from the song!'

"'Best performance of "Gerontius"?' He rose and walked rapidly about, his hands in his coat-pockets. 'Hard to say; there have been so many performances. And of these I have heard but a small proportion. Taken all round, the Düsseldorf performance has not been surpassed in point of reverence. Sheffield was very fine, the demons superb; the one bit which fell below perfection was due to accident, the

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room being a bad one to sing in. In point of refinement and "angelical" effects the North Staffordshire Choir did excellently, and the recent performance at the Hereford Festival, under Dr. G. R. Sinclair, taken as a whole, was very good: broad, dignified, poetical. The performance in the new Westminster Cathedral was good, but the building was too big for the chorus to shine. Thank heaven! we had an English band. The Manchester performance I did not hear. Orchestrally it was, perhaps, the finest of all.'

"'What of the comparative merits of English and German choirs?'

"'They are differently constituted. Here we have a fixed proportion of voices. We choose voices primarily, which, of course, seems the natural way. In Germany the sopranos are often largely what we would think out of proportion in point of number. Many of the sopranos are highly educated ladies, and though their voices may not be strong, there is behind their singing a culture which results in expression and intelligent rendering.

"'The effect of general education makes itself felt in music,' he continued, warming *poco a poco*. 'Not necessarily a classical, but a good general education. We have need of some advance in this direction, especially among vocalists. There are some who have all the culture desirable, but still too many who depend on their voice and a popular repertory to maintain their place on the concert platform.'

"'What a mistake to think that mere voice or mere technique is alone required!' he went on *presto e molto crescendo*. 'Never was a more fatal error.

"'What is it that makes a musician like me, who has heard concertos and sonatas more times than I can count; what is it that makes me listen to a well-worn old composition, say a concerto, with deepest interest, when played by a man like Joachim? It is because I know that he is familiar with all the concertos in existence; because he knows all the lives of the great composers, their struggles, their triumphs, all the storm and stress, all the poetry of their careers, and that he puts it all into the music, crystallizes all this knowledge in the performance. This and his own experience of life are included. It's all there! This could not be in the playing of an uncultured man,

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whatever his technique, nor the playing of a youth, however gifted. To hear the cleverest youth play a great concerto is like hearing a boy-preacher. There is no authority. It is in this superiority of knowledge that the authority of the man comes out. Musicians, I repeat, need better general education, and perhaps, and above all, more outdoor life.

"'Still we have advanced, and we continue to advance. Sometimes I think that composers take too little note of this progress. The modern chorus-singer is far superior in point of skill to the singer of a century ago. We are not limited to the machine of Handel's time, nor of Beethoven's time, nor even to that of five-and-thirty years ago. We may reasonably expect more in point of intelligence and expression, and may exact a little more.'

"'Anything about "The Apostles"?'—'You remind me of the popular error concerning composers and commissions for Festivals. Some people seem to think that a composer sits waiting, like the straw-shoes men of Westminster Hall,—men, who in the olden time, stood about with straws in their mouths, ready to swear anything to order. It is a popular error to suppose that a composer stands waiting to be hired, like a man in a fair. A composer worthy the name never waits for an "order" before setting to work. He is always thinking out works, always making sketches. He may complete a work for a Festival.

"'Another favorite delusion is this: that a composer cannot do his best, his most inspired work, under such a commission to complete. The contrary is the case. When he knows that his music will be produced in the most perfect manner, with the best principals, the best band, the best chorus possible, and with every accessory he may demand, the natural result is that he rises to the occasion. He is encouraged, inspired,'' . . .

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(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote his seventh symphony in the spring of 1812, and finished it May 13, in the hope that it would be performed at a concert of Whitsuntide. (The eighth symphony and the music to "Egmont," with the exception of the overture, were also written in this year.) Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his mechanical trumpeter and pan-harmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven wrote his "Wellington's Sieg," or "Battle of Vittoria," for this machine. The effect was so great that Mälzel begged Beethoven to score the piece for orchestra. He also made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

He made the arrangements in haste because Dragonetti, Meyerbeer, and other musicians were in Vienna as birds of passage. The concert was given Dec. 8, 1813, and Beethoven conducted. The programme was as follows: the seventh symphony; two marches played by Mälzel's mechanical trumpeter, with full orchestral accompaniment, one by Dussek, the other by Pleyel; "Wellington's Sieg." The concert was most successful. It was repeated December 12, and the net receipts

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of the two were 4,006 gulden. The public and the critics were loud in praise. Spohr, who was one of the violinists in the orchestra, tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

Beethoven gave a name, "Pastoral," to his sixth symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the seventh symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same seventh symphony.

One finds a new pastoral symphony: another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly

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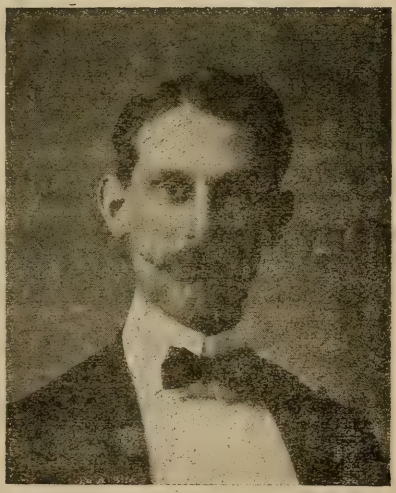

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festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the seventh symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch.

But why should anything be read into the music of this seventh symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

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Horatio Parker . Concerto in E-flat for Organ and Orchestra, Op. 55

I. Allegro moderato.
II. Andante.
III. Allegretto, ma ben marcato.
IV. Allegro moderato, molto risoluto.

Beethoven . . . . . Overture to "Coriolanus"

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Brahms . . . . . Symphony No. 2, in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

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OVERTURE, "DER FREISCHÜTZ" . . . . CARL MARIA VON WEBER.

(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture Feb. 22, 1820; and May 13 he noted in his diary, "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, Oct. 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, Oct. 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, Dec. 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as a most important work of art, which displays the fantasy and genius

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of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applanse at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

I have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands,

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which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme, that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the selection on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm? O Weber! !"

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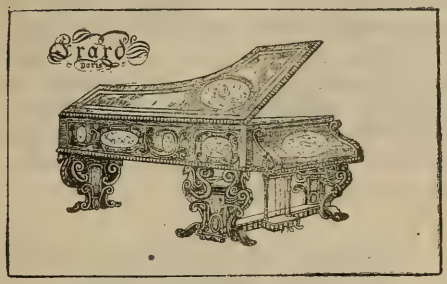

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***

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

***

The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and

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vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal in Boston by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of Dec. 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, Feb. 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard* as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as Feb. 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first complete performance was in Italian on Jan. 27, 1860, at the Boston Theatre, when Mme. Colson, Mme. Strakosch, Stigelli, Junca, Quent, and Muller were the chief singers.

The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

Concerto in E-flat for Organ and Orchestra, Op. 55.

Horatio Parker.

(Born at Auburndale, Mass., Sept. 15, 1863; now living in New Haven, Conn.)

This concerto was begun in Munich and finished in Paris during the winter of 1901–1902.

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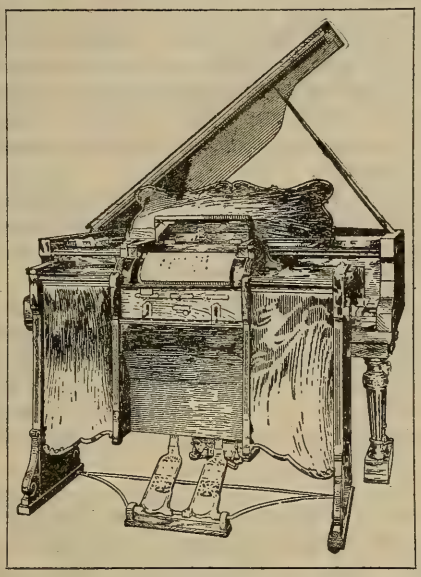

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3 kettledrums, harp. It is dedicated to Dr. George Robertson Sinclair.*

The first movement, Allegro moderato, E-flat minor, 3-4, begins with a broad theme given to all the strings, against sustained chords of the organ. The contrasted subject in A major is given to the violins, supported by harp, and with a flowing counter horn theme. The second subject is given to the organ solo. It leads to a climax for the brass instruments and the organ. An organ-point follows, which in turn leads to the closing period in E-flat major. This movement is condensed and firmly knit. After the final appearance of the broad opening theme in 'cellos, double-basses *fff*, and organ pedal, there is a transition (violins and organ) to the second movement, which is immediately connected with the first allegro.

The second movement, Andante, B major, 4-4, is in the character of a romanza, and is chiefly for organ, solo violin, solo horn, and harp.

The third movement, Allegretto, ma ben marcato, E major, 3-8, is for the more delicate organ stops, strings, and kettledrums.

The Finale, Allegro moderato, molto risoluto, E-flat major, 2-2, begins with an introduction, in which the organ after a few measures of sustained pedal is silent until it attacks an extended fugato (entrance in pedal *ff*). The short contrasted subject is in C major, organ and strings (forte) with antiphonal responsive chords in the brass (piano). The subjects are developed separately and together. A cadenza for organ pedal introduces the coda, più mosso.

***

Mr. Parker received his first music lessons from his mother, Mrs. Isabella G. Parker, who was organist of Grace Church, Newton. He studied in Boston with the late Stephen A. Emery, John Orth, and George W. Chadwick, and was organist of St. Paul's, Dedham, and St. John's, Roxbury. In 1881 he went to Munich, where he was a pupil for three years of Rheinberger. He returned to the United States in

*George Robertson Sinclair, organist and conductor, was born at Croydon, England, Oct. 28, 1863. He studied at Dublin and at Tenbury, and in 1879 became assistant organist of Gloucester Cathedral. In 1889 he was appointed organist and master of the choristers of Hereford Cathedral. He has conducted the Hereford Festivals since 1891, and has been busy as a leader of several societies and as concert organist. In July, 1900, he was appointed conductor of the Birmingham Festival Choral Society. In 1899 he received the degree of Doctor of Music from the Archbishop of Canterbury.

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1885, became director of musical instruction in St. Paul's and St. Mary's Schools and organist of the cathedral at Garden City, Long Island. In 1886 he was appointed organist of St. Andrew's Church, Harlem. In 1888 he was appointed organist of the Church of the Holy Trinity, New York; and for several years he taught counterpoint in the National Conservatory of that city. He was afterwards called to Trinity Church, Boston, as organist. In 1894 he was made Professor of Music at Yale University. In 1902 the honorary degree of Doctor in Music was conferred upon him by the University of Cambridge, England.

His chief works are as follows:—

CHORAL: "King Trojan," cantata (Munich, 1885), "Ballad of a Knight and his Daughter," "23d Psalm," "Ballad of the Normans" (1889), "The Kobolds" (1891), "Harold Harfager," "Hora Novissima" (1893), "The Dream King and his Love" (prize composition, 1893), "The Holy Child," Commencement Ode for Yale University (1895), "Saint Christopher" (1896), "Adstant Angelorum Chori" (prize composition, 1898), "A Wanderer's Psalm: Cantus Peregrinus" (Hereford Festival, 1900), Greek Ode for the celebration of Yale Bicentennial (1901), "A Star Song," Paderewski prize (Norwich Festival) 1902, and minor works.

ORCHESTRAL: Concert overture in E-flat; Symphony in C minor; overture, "Regulus,"—all of the Munich period; "Venetian Overture"; Scherzo in G minor; overture, "Count Robert of Paris"; "A Northern Ballad."

"Cáhal Mór," rhapsody for baritone and orchestra (1893); String Quartet in F; Suite for pianoforte, violin, 'cello; String Quintet in D minor; Suite for violin and piano; songs; pieces for pianoforte; pieces for organ, etc.

These pieces have been performed at Symphony Concerts in Boston: "Cáhal Mór of the Wine-red Hand" (poem by James Clarence Mangan), rhapsody for baritone and orchestra, Op. 40, March 30, 1895, Max Heinrich baritone, first performance; "A Northern Ballad," for orchestra, Op. 46, Dec. 30, 1899.

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Mr. Parker's "Hora Novissima" was performed at the Worcester (England) Musical Festival, Sept. 14, 1899, and the composer conducted the performance. He was then commissioned to write a work for the Hereford Festival of 1900, and he conducted his "A Wanderer's Psalm" September 13. In 1902 a part of his "Legend of Saint Christopher" was produced at the Worcester Festival (England) (September 10); and the whole work was produced at the Bristol Festival, October 9. "A Star Song; or, Lyric Rhapsody," poem by Henry Bernard Carpenter, was produced at the Norwich Festival, Oct. 23, 1902.

OVERTURE TO "CORIOLANUS," OP. 62 . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16 (?), 1770; died at Vienna, March 26, 1827.)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parenthesis are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dédiée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C, the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the 'cello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin was produced Nov. 24,

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1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterward revived with Lange as the hero until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed,—the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allgemeine Musik Zeitung* wrote: "According to the inscription, the overture was intended for Collin's 'Coriolanus.' "

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a foot-note: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

But Beethoven knew Coriolanus as presented by Plutarch as well

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as by Shakespeare and von Collin; one might say that the character of Coriolanus was in certain ways sympathetic to him; and some may wonder at Thayer's dissatisfaction. Wagner had no thought of von Collin, when he wrote:—

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief-motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by the musician's motives, identical in inmost essence with the motives at work in those characters." (Englished by W. Ashton Ellis.)

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***

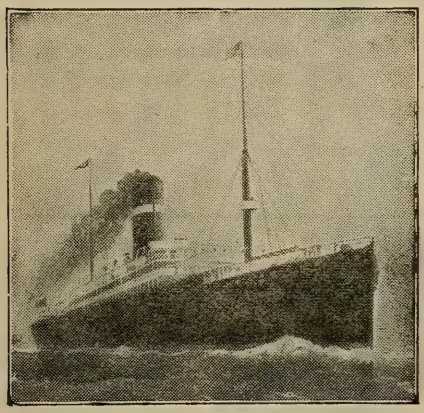
The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4-4 as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

***

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillipps, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau were the soloists.



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***

The late Hugo Wolf insisted in one of his contributions to the Vienna press that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing." (See Ernst Decsey's "Hugo Wolf," vol. i., p. 84. Leipsic and Berlin, 1903.)

***

Coriolanus Music.

Overture and incidental music to Shakespeare's tragedy by Friedrich Ludwig Seidel, Oct. 6, 1811, at the Royal National Theatre, Berlin.

Incidental music by Sir A. C. Mackenzie for Sir Henry Irving's revival of the tragedy at the Lyceum, London, in April, 1901.

Operas: by Perti (Venice, 1683), Pollarolo (Venice, 1698), Cavalli (Parma, 1669), Cattani (Pisa, about 1700), Caldara (Vienna, 1717), Ariosti (London, 1723), Treu (Breslau, about 1726), Jomelli (Rome, 1744), Pulli (1745), Graun (Berlin, 1750), Lavigna (Parma, 1806), Niccolini (Milan, 1809), Radicati (about 1810).

Dramatic scene, F. Lux.

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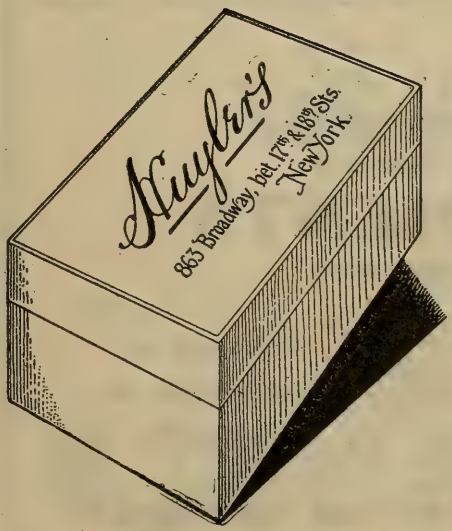

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Franz Liszt.

(Born at Raiding, near Oedenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, Feb. 16,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

* This date is given by the biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, Feb. 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Feast at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); chorus of Sylphs and Gnomes and Sylphs' Dance, from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (Feb. 25, 1855) also gives February 17 as the date.

† Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that she might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for the lessons. Her name was recorded in 1861–62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, 2 bassoons, 3 trombones, kettledrums, triangle, cymbals, strings.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

"The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B

* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where died Feb. 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the Scherzo, until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

"As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them, without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise pro-

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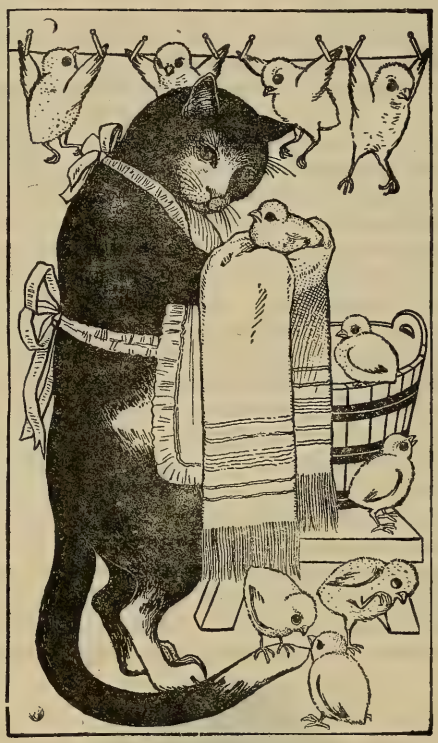

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scription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856–57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna"). She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum* jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of women?

***

The concerto has been played at the Boston Symphony Concerts by Adèle Margulies (Oct. 17, 1885); Julia Rivé-King (Oct. 16, 1886); Adele aus der Ohe (May 21, 1887, Jan. 16, 1897); Paderewski (Nov. 19, 1895); Mark Hambourg (Jan. 24, 1903). It has been played in Boston by Rosenthal (his first appearance in the United States, Nov. 9, 1888), d'Albert (Nov. 30, 1889), Doerner (Feb. 18, 1892), and others, and even on a Jankó keyboard (Mathilde Rüdiger, Dec. 20, 1893).

* For a long and learned discussion whether the sistrum should be included in the cymbal family see F. A. Lampe, "De Cymbalis veterum" (L. 1, c. 21, Utrecht, 1703).

SYMPHONY NO. 2, IN D MAJOR, OP. 73 . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Johannes Brahms, the son of a Hamburg double-bass player, did not begin his musical career by writing a symphony which should complete the work of Beethoven. He possessed his soul in patience. Chamber music, choral works, piano pieces, songs, had made him famous before he attempted a symphony. His first symphony bears the opus number 68.

The Symphony in D was first performed at Vienna, Jan. 10, 1878. Brahms conducted it. The review written by Eduard Hanslick was of more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative

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seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flowers beneath the snow, or

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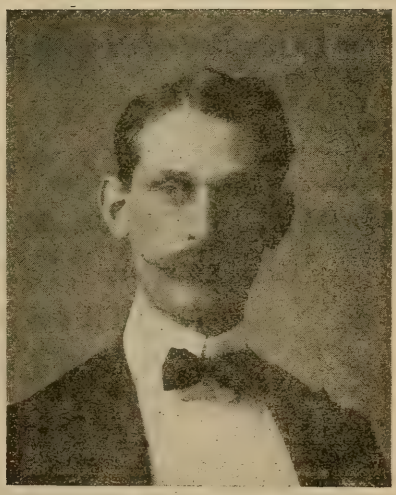

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float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, Nov. 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable The peroration, the fifty last measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven,—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

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Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, Jan. 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

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Max Bruch . . . . . Aria from "Odysseus"

Liszt . . . . "The Preludes," Symphonic Poem No. 3

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PRELUDE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I hope at least to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," —and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . *Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra, *Weissheimer*
Sung by Mr. RÜBSAMEN.
Concerto in A major (No. 2) for Piano . . . . . *Liszt*
Mr. v. BÜLOW.
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra, *Weissheimer*

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Chorus, "Trocknet nicht" . . . . . *Weissheimer*

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Overture to the opera "Tannhäuser" . . . . . *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, Oct. 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862; Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

***

Theodore Thomas's orchestra played this overture in Boston, Dec. 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

"Save us from more acquaintance with the Introduction to the 'Meistersinger'! It is hard, harsh, forced, and noisy, ever on the verge of discord (having the ungenial effect of discord, however literally within the rules of counterpoint). It is a kind of music which does not treat you fairly, but bullies you, as it were, by its superior noise or bulk, as physically big men are prone to do who can so easily displace you on the sidewalk. We doubt not there is better music in the 'Meistersinger'; for this could never have won the prize before any guild, whether of 'old fogy' Philistines or fresh young hearts."

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Symphonic Poem No. 3, "The Preludes" . . . Franz Liszt.

(Born at Raiding, near Oedenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and was completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Méditations poétiques." The symphonic poem entitled "The Preludes" was then produced at this concert at Weimar, Feb. 23, 1854. The first performance in Boston was at a Philharmonic concert, Dec. 3, 1859, when Mr. Arthur Napoleon,* pianist, made his first appearance here.

The passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the

*Arthur Napoleão (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

"The Preludes" is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and devel-

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oped in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided), against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

* "La Favorite," opera in four acts, text by A. Royer and Gustave Waëz, music by Donizetti, was produced at the Opéra, Paris, Dec. 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phrase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

Tschaikowsky composed this symphony during the winter of 1876–77. The first draft was finished in May, 1877. He began the instrumentation on August 11 of that year, and finished the first movement September 12. He began work again toward the end of November. The Andantino was finished on December 15, the Scherzo on December 20, and the Finale on Dec. 26, 1877.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, Feb. 10, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, Feb. 1, 1890, Mr. Walter Damrosch conductor.

The Andantino and the Scherzo were played in Boston for the first time at a Symphony Concert, Oct. 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on Nov. 28, 1896, Mr. Paur conductor. It was also performed in Boston at a concert of the Boston Symphony Orchestra, March 26, 1904, Mr. Willhelm Gericke conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"); and thereby hangs a tale.

This best friend was the widow Nadeshda Filaretowna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, Jan. 29, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired be-

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yond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose, free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that is petty and conventional but was pure in thought and action; a woman that was compassionate, but not sentimental. She did not long survive Tschaikowsky.

The composer wrote to her May 1, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood." In August, 1877, writing to her, he referred to the symphony as "yours"; "I hope it will please you, for that is the main thing." He wrote August 12 from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, Oct. 25, 1855. He died at Davos, Jan. 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadeshda Filaretowna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but, thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

***

The symphony is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettle-drums, bass drum, cymbals, triangle, strings.

* There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonina Iwanowna Mijukowa. The wedding was on July 6, 1877. He left his wife at Moscow, September 24. See the programme-book of the Boston Symphony Orchestra for Jan. 31, 1903 (pp. 721–724).

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The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, Moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme; it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a

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march-like theme in A-flat major. These themes are developed in quasi variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune for wood-wind that is repeated again and again. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

***

When the symphony was first performed at Moscow, it did not make the impression hoped for by the composer. The newspapers, as a rule, said little or nothing about the performance, but Tschaikowsky received at Florence the day after the concert a telegram from Mrs. von Meck that she was pleased, and this gave him joy. Still he was put out because he had not received any critical comment from Nicholas Rubinstein and other musicians at Moscow. He wrote Mrs. von Meck: "I was in thought with you in the concert-hall. I had calculated to the minute when the Fate theme would be sounded, and I then en-

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deavored, following all the detail, to imagine what sort of impression the music would make. The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

Serge Tanéïeff, in a letter dated March 18, 1878, agreed with Tschaikowsky that the first movement was in proportion too long; that it was like a symphonic poem, to which the other movements were added as at random; and he complained of passages in each movement that sounded like ballet music. "When I hear the symphony, our prima ballerina appears before my mind's eye, and spoils my mood, and hinders my enjoyment of the numerous beauties in the work." Tschaikowsky wrote a long letter from Clarens (March 27) in answer to this complaint. The letter is published in Modest Tschaikowsky's Life of his brother (vol. i., pp. 493–496, translated into German by P. Juon, Moscow and Leipsic). Tschaikowsky said he was grateful for the interest in the work. "I need opinions not dithyrambs." He asked Tanéïeff what he understood by the term "ballet music": "any joyful melody in the rhythm of a dance?" Then Beethoven sinned in this respect, for there are such melodies in his symphonies. And why should the term be a reproach? "The music of a ballet is not always bad, there is good ballet-music,—for example, Delibes's 'Sylvia.' If it be good music, it is of no consequence whether our prima ballerina dance to it or not." Tanéïeff had also said that the music of the symphony hinted at a programme. Tschaikowsky answered: "I no not see why this is a fault. I am afraid of the contrary: I do not wish to compose symphonic works which express nothing but simple chords,—which signify only play with rhythms and modulations. Of course, my symphony is programme music, but it is impossible to put the programme into words; for a text would have a comic effect and be ridiculed. Should not a symphony, the most lyrical of all musical forms, express that which cannot be said in words, but forces itself out of the soul and must be expressed? I had believed that the thoughts of this symphony were so intelligible that its meaning in general out-

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symphony rests substantially on the same foundation, and, if you have not understood me, it is because I am no Beethoven, and concerning this I have had no doubt. I also add that in my symphony there is not a single measure which I have not felt profoundly, which is not responsive to the innermost life of my soul."

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